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PREPARING ENGLISH TEACHERS FOR THE SECONDARY SCHOOL. UNIFIED ACADEMIC AND PROFESSIONAL EXPERIENCES IN LANGUAGE AND WRITING FOR THE PREPARATION OF SECONDARY SCHOOL TEACHERS OF ENGLISH. FINAL REPORT.

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ONE HUNDRED PROSPECTIVE HIGH SCHOOL TEACHERS PARTICIPATED IN A MICHIGAN STATE UNIVERSITY EXPERIMENT TO TEST A METHOD OF INCREASING THE EFFECTIVENESS OF TEACHER PREPARATION IN COMPOSITION INSTRUCTION. TWO CONTROL GROUPS COMPLETED THE CUSTOMARY PROGRAM OF FRESHMAN ENGLISH, MODERN ENGLISH GRAMMAR, AND METHODS OF TEACHING LITERATURE AND COMPOSITION. TWO EXPERIMENTAL GROUPS TOOK FRESHMAN ENGLISH, METHODS OF TEACHING LITERATURE, AND A NEW TWO-TERM UNIFIED PROGRAM OF LINGUISTICS, THE WRITING PROCESS, METHODOLOGY, AND PSYCHOLOGY. STUDENT TEACHERS WHO TOOK THE UNIFIED COURSE WERE RATED HIGHER AS TEACHERS BY SUPERVISING TEACHERS, PUPILS, AND IN SELF-EVALUATIONS THAN THOSE WHO DID NOT, ALTHOUGH DIFFERENCES BETWEEN THE TWO GROUPS WERE NOT STATISTICALLY SIGNIFICANT. SELF-EVALUATIONS OF THE EXPERIMENTAL GROUPS INDICATED GREATER CONFIDENCE IN METHODS OF TEACHING AND EVALUATING ADOLESCENTS' WRITING, BUT A LACK OF CONFIDENCE IN THEIR ABILITY TO USE LANGUAGE AND LINGUISTIC CONCEPTS IN TEACHING WRITING. EIGHTY-FIVE PERCENT OF THE EXPERMENTAL GROUPS LISTED THE UNIFIED COURSE AS AMONG THE MOST HELPFUL THEY HAD TAKEN, WHEREAS 53 PERCENT IN THE CONTROL GROUPS LISTED THE CUSTOMARY METHODS COURSE IN THAT CATEGORY. THE STUDY WAS LIMITED MOST BY THE OMISSION OF ACHIEVEMENT TESTING OF THE STUDENT TEACHERS' PUPILS AND BY THE PROBABLE INADEQUACY OF EVALUATION INSTRUMENTS TO MEASURE STUDENT TEACHERS' UNDERSTANDING OF LINGUISTIC PRINCIPLES AND CONCEPTS. (RD)

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Preparing English Teachers for the Secondary School

Final Report on Cooperative Research Project Number 5-0804
entitled

Unified Academic and Professional Experiences in Language and Writing for the Preparation of Secondary School Teachers of English

Sponsored by

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PREFACE

With hope of increasing the effectiveness of teacher preparation in English at Michigan State University, three of the most directly concerned colleges established a committee to investigate possible support for needed research. Serving on the committee were representatives from the College of Arts and Letters, the College of Education, and the University College. We wish to thank the members of that committee who helped frame the proposal submitted to the U.S. Office of Education: Dr. David W. D. Dickson, Dr. David R. Krathwohl, Dr. D. Gordon Rohman, Dr. Louise M. Sause, Dr. Buford Stefflre, and Dr. T. Benson Strandness.

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We are also grateful for the co-operation of three graduate assistants. Mrs. Laurel Luehrig and Mr. Thomas Pietras contributed much to the planning and evaluation of the new course, as well as to the arrangements made with the many student-teaching centers. Mr. Kenton Schurr helped with the coding of data and the statistical analysis.

We recognize in the next pages our indebtedness to the public school teachers of English in Michigan who supervised our student teachers and took time to provide the reactions we requested. Teachers in many of the Lansing and East Lansing schools provided, in addition, opportunities for our students to visit English classes, tutor high school pupils, and see samples of adolescent writing. We are grateful indeed to the two men from the Detroit school system who furnished compositions written by their high school students and who came to the campus to discuss the papers with our students: Mr. A. Chabott, teacher of English, and Mr. Frank Ross, then Supervisor of Language Arts Instruction.

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August 1967 — Daniel Rider

East Lansing, Michigan — Elizabeth H. Rusk

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Chapter I

RATIONALE

We are becoming so used to hearing the cry that the state of composition instruction in the high schools and colleges of the country teeters on the brink of a national disaster that we have developed a cold war response to the problem. The cry ceases to shock; all we can expect is "containment" rather than progress in solving the problems which beset the profession. This strategy requires that the composition instructor, after proclaiming that classes are too large, the pressures of the sciences too formidable, the students too apathetic to care, and that he has far too many chores in addition to grading themes, prepares to do battle simply by "holding the line." Another strategy is to give in to the despair and decide to assign fewer papers, make fewer comments and generally to concede that in our technological and urban society, composition instruction is a frill and a luxury. Or, the composition instructor may try to understand the roots of the problem and resort to experimentation and research in an attempt to bring about actual change and progress. Whatever our attitude, or whatever our special roles in the field of composition instruction, we cannot blink our eyes to a situation which is of desperately serious concern to the whole educational process, from elementary school to college classroom.

In classrooms throughout the nation which are burgeoning and straining at their seams from the simple pressures of increased enrollments; in the cultural life of the nation, which speeds along under the cold impetus of scientific progress and in the grips of the insatiable demands of industrialization; in the minds of high school and college students, where more immediate and dramatic rewards for their academic pursuits offer distractions to the quieter demands of reflection and self-discipline which are fundamental to the writing act: the currents which converge upon the frustrated but stalwart composition teacher are truly formidable. The steps which have been taken to resist these currents have been as complex and varied as the causes of the "composition crisis" itself: curriculum development at both the high school and college level; text-book revision, in which the secret to successful writing is found in some new approach to sentence construction, or in some new arrangement of the steps to good writing; particular innovation in the instruction of a specific kind of writing, such as creative or expository; writing approaches using a rigorous grammatical foundation; or programs emphasizing the quantity of writing. Whatever the proposed remedy, the crisis continues, and progress falls woefully short of satisfying those who have expressed the most concern for the doldrums which beset the entire field of composition instruction.

Our own particular proposal to deal with this writing problem at Michigan State University (entitled "Unified Academic and Professional Experiences in Language and Writing for the Preparation of Secondary School Teachers of English") grew out of a set of circumstances which, in one sense, are unique to this institution; but which are, in a broader context, ones which we share with other colleges, universities and high schools throughout the country. The most vocal group to put pressure on the university has been the supervising teachers in the schools throughout Michigan who work with our student teachers. Their constant plea has been: do something about training your young student teachers how to teach writing. They claim that the student teachers often lack background in the fundamentals of writing; they do not exhibit any real sense of involvement or strong interest in writing--either as students of writing, or as teachers of writing; they lack the resources and insight to discover writing experiences in the classroom which grow naturally out of the material being studied, and which, simultaneously, appeal to adolescents, and which can give them the added impetus that is needed to take off the inevitable edge and sense of drudgery that often accompanies writing. Student teachers, they claim, lack not only imagination and a sense of direction and clear purpose in relating the instruction of writing to the language arts in general, and to the lives and interests of the students they teach; but they lack the "know-how" of devising ("creating," perhaps, is a more appropriate word) assignments; of presenting the assignment in such a way that the student understands its objectives, is given some lee-way in responding to it, and finds relevance and meaning for his own experiences in the assignment. Then, these same supervising teachers complain that student teachers are often overwhelmed when they are suddenly confronted with several sets of themes. How can I grade so many? How much time can I possibly devote to each theme? How do I make room for individual differences in evaluating these themes? What needs to be done in the classroom, and with individual students, after evaluating a set of themes? It is true that many of these problems are the natural consequences of the student teacher's role as an apprentice; but for some reason, more concern about the preparedness of the student teacher to enter successfully into the crucial domain of composition instruction has been expressed by supervising teachers during the past few years than at any previous time.

Student teachers themselves at Michigan State University have expressed concern for their preparation that bears out the above observations. Frequently they have demonstrated dissatisfaction with their college preparation for teaching composition. Mostly, they regretted that they had not enrolled in courses devoted to writing exclusively, such as a course in expository writing;[1] uniformly, they expressed a lack of familiarity with grammar; and they felt uneasy and insecure in devising writing assignments, in assigning and then evaluating compositions. In general they expressed more confidence in their ability to teach literature and other related areas involving the language arts than in the teaching of composition.

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[1] It should be noted that it is possible to complete the requirements for a major in English education at Michigan State University without taking a single, formal writing course. All students must complete the freshmen required course, American Thought and Writing, which does provide for a considerable amount of writing, mostly in the form of critical essays and essay exams. However, the writing aspect of the course is sometimes subordinate to an examination of major themes in the American experience which have contributed significantly to our cultural heritage.

The general consensus of those delegated to teach writing skills to freshmen and to students taking lower-division English courses has been that freshmen, as a group, are inadequately trained at the high school level to meet the standards of composition work in college. Their spelling, their understanding of form and style in writing, their facility with the language, their training in the fundamentals of grammar: all these areas have come under the critical "fire" of the composition instructor as he surveys the writing of his students. It is true that these charges are written into the very nature of teaching college composition. There will probably always be charges that freshmen cannot write; and the blame will continue to be levelled at the most obvious and vulnerable target: the high school preparation of the student, however single-minded and simple-minded such a charge may be. Again, in the context of the general public concern for the matter and on the basis of what experienced composition teachers in colleges and universities claim, the problem now seems aggravated and excessive. Consequently, instructors involved in this area of training at Michigan State University recognized the need for improvement and experimentation in the writing program, and gave their support and guidance during the initial planning of the original proposal which grew out of their combined concern.

Pressure to do something about the low ebb of instruction in composition has also come from professional teachers, educational leaders and from the popular press. Their respective efforts to publicize the "writing disgrace" of the public schools and colleges and universities alike have placed the problem in the national domain, so to speak. They have served to point out the seriousness of the issue, and to reveal its relevance to the educational well-being of the nation. In their examination of this so-called "writing crisis" they have also served the vital function of analyzing its causes and describing some of its more flagrant manifestations. For example, the National Council of Teachers of English points out that "about three out of five English majors and three out of four English minors are not required to complete advanced work in composition...."[1] They regard these statistics as particularly alarming in view of the emphasis they place on the central role of writing in the total language arts curriculum. They further claim that training in modern English grammar, in usage, and in traditional formal grammar is definitely inadequate to meet the demands future English teachers will face in the classroom. John C. Gerber finds fault with English methods courses in failing to instill in future English teachers a sense of the high purpose which he believes should attend the instruction of writing in high school.

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[1] National Council of Teachers of English, The National Interest and the Teaching of English, A Report Prepared by the Committee on National Interest (Champaign, Ill.: National Council of Teachers of English, 1961), p. 70.

"We do little," he writes, "to counteract the general impression that composition is nothing but a service activity comparable in value, to, say calisthenics."[2] In the matter of linguistics, he points out that we are failing to give the prospective high school English teacher the necessary "equipment" to understand the language which is so basic to all pursuits in the language arts, and to translate this understanding into meaningful activities and ideas for the high school learner. "There are still departments of English that require no formal work in linguistics of those who plan to teach in high school. Indeed, there are some departments in which it is still thought great fun to ridicule linguistics, both in and out of class."[3] Professor Gerber is concerned about the relationships between a study of the language and writing, and believes that we "need to know what aspects of linguistics are especially useful in teaching students to write...." "We need to know more about the interaction between the written and spoken language."[4] Andrew Schiller points out some of the contributions of the structural linguists, and is also concerned about the relationship of the pure knowledge of its principles and its potential application, for one thing, to writing. "The teacher's basic job is to convince his students that written English is the language he has known all his life; that there is a real relationship, which you can verify and manipulate, between the sounds you make in the air and the marks you put on a paper."[5] Schiller observes that the study of structural linguistics has made little inroad in the nation's high schools. His concern is that, in our failure to provide a "rational grammar" on which to base the whole study of language, we lose one of the essential tools for working with and understanding that language. By implication, writing suffers just as severely as all those skills in the language arts which depend upon some workable knowledge of a grammatical system. These critics not only point out the nature of the dilemma but seem to agree that some nation-wide effort must be made to improve the training of the English teacher and to make provisions in this training for advancing his knowledge of the language and its bearing on vital and successful instruction in writing for the high school student.

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[2] John C. Gerber, "The Preparation of High School English Teachers: A Fairly Modest Proposal," The Journal of General Education, XVI (July, 1964), p. 130.

[3] *Ibid.* 127.

[4] *Ibid.* 128.

Our experimental course at Michigan State University can best be viewed as a response to both the local pressures placed upon the University to improve the writing program for their prospective English teachers, and to other pressures, more national and general in scope, to view the problem as related to teacher training and to the need to relate certain disciplines within the language arts in this drive to improve writing at all levels of instruction. From the start we believed that no single effort, either at the university or at the high school level, no particular course, nor any single administrative effort could solve the problems which undermine instruction in this crucial area. We never entertained even the remote possibility of solving the problem in the first place. We were looking for an approach to the problem which might open up one avenue to possible improvement, and we deliberately took steps to encompass the whole range of variables that are necessarily involved in the writing development of most high school and college students. That is, we viewed the scope of our experiment within a context which took into account the student's high school training, the teachers who taught him composition, the student's background, and the curriculum which gave form and direction to composition instruction in the high school. We felt that the most promising (if the most complex) way of confronting the problem was to deal directly with the university English majors who were preparing to become future high school English teachers. Ideally, of course, we recognized that the evolution of the writing habits for most adolescents has its roots in the elementary years. But we believed that if we could work within the realistic confines of the high school classroom, through the teachers who would someday exert a direct influence in shaping the writing habits of the adolescent, that here is where at least some inroads could be made. Here would be a beginning.

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[5] Andrew Schiller, "The Coming Revolution in Teaching English," Harper's Magazine, CCXXIX (October, 1964), p. 90.

Consequently, the proposal we submitted dealt with a unique and special group: with prospective high school English teachers who were just completing their formal academic studies at the university and who were about ready to embark on their roles as apprentice English teachers. But though we focused primarily on this special group, we logically, as a natural outgrowth of our fundamental concern for improving writing at the high school level, focused on the whole range of writing experiences that characterize the writing habits of high school and college students. The course we subsequently devised, taught, and evaluated, we believed, would have its most dynamic implications not in the college classroom, but, more practically, in the high school classroom, as the ideas, attitudes and skills that we had hoped to share with these future English teachers were translated into action. Indeed, our classroom would extend throughout the high school classrooms in Michigan, wherever our student teachers were placed to undertake their first real stint of teaching in the profession. We realized that our concerns would transcend the training, and then the evaluation of those students in our experimental groups, and would, therefore, include university co-ordinators, high school administrators, high school English teachers, and the students taught by these teachers. Under these circumstances we realized that the test of what we had been able to share with our experimental students could not readily be measured by any kind of formal attempt to evaluate our student's command of material taught in our course--material, which by its very nature would resist efforts to measure it meaningfully and exactly in the first place. The real test would come "on the spot," so to speak, when our student teachers would have an opportunity to put into practice those attitudes and concepts we taught. Those of us who did the actual classroom instruction, then, would no longer control the context of this stage of the experimental course. Its destinies would now be filtered into the lively, complex and essentially different environment of the high school classroom. Rather than a basically exclusive focus on more or less academic considerations of writing, linguistics, and methodology, as typified by our experimental course, the perspective would change from the passive-learning role to the teaching-giving one; and from an exclusive concern with ideas as ideas, to one which emphasized the relating, clarification, selection and transmission of these ideas to a classroom of students. In most cases, our experimental students would find themselves placed in teaching situations which only incidentally or only to a small degree were concerned directly with writing. Nonetheless, we still had to make provisions for evaluating any evidence available concerning the direct or indirect impact our course might exercise on our experimental students, and any evidence that these students in turn influenced their supervising teachers and the students they taught in the high school.

The course of study we developed for our experimental course grew directly out of our awareness that not only must the writing sequence from high school to college, and the interrelationships of teacher-training to classroom instruction be considered, but that our interest in writing encompass more depth and variety than traditional university writing courses allowed for. Therefore, efforts were made to elicit the co-operation of those departments in the university which had a more or less direct responsibility in teaching writing to prospective high school English teachers. We felt it essential to provide an academic context which, by its design and content, would help the student see the very relationships he needed to recognize before he could do full justice to teaching composition in high school. A strictly departmental, discipline-oriented approach we felt would not satisfy our objectives. In order to facilitate the possibility of coming to grips with the _total_ context in which the writing act takes place, and to make relationships naturally, rather than by accident, it was agreed that the course should provide for training in linguistics, in the writing process itself, and in methodology and psychology. By so doing, we hoped to encourage the future composition teacher to look at writing in its fullest dimensions. In this framework, the study of the language, for example, would provide one avenue of approach that could shed light on the art of writing. We did not want the study of the history of the language, of usage, or of the various types of grammar to become ends in themselves. Rather, we hoped that by treating these various subjects together we could emphasize their more practical and applied characteristics as they related to instruction in composition. If a student teacher was to be confronted with the content of transformational grammar, for example, our purpose would be to emphasize how this added tool could provide one way to approach writing problems of a grammatical nature for particular students. It could provide another framework or system by which the composition teacher could himself explain the complex nature of grammar and its relationship to meaning and language in general. Our hope, by explaining several types of grammar, was to release the student teacher from a stereotyped notion of a grammer, of one, absolute, scientific and complete in itself. In so releasing the student from such a limited notion, we hoped, at the same time to teach our student teachers to regard grammar as an intrinsic quality of language expression, and one that was deeply embedded in the social and cultural patterns of the people using the language. We wished to dispel the notion that grammar rules had to be drilled, tested, memorized, and constantly reviewed as separate steps which had to be mastered before a student could be expected to write effectively. In place of this notion we wished to substitute one that stressed the natural, almost unconscious way the learner picks up the conventions which determine the structure of language; and one that would reveal how these structures are learned at an early age, and exist intrinsically within the language that we use. The way to confront writing difficulties which seem grammatical in nature may be to encourage the student to "listen" to what he writes, or to "speak" his writing naturally, rather than to prescribe drills and rules--which merely tend to divorce grammar from the language, and which offer an artificial hurdle to the student who should participate in the writing process freely and without fear and restraint.

We also felt that it was essential to give our student teachers a more rigorous and richer training in written expression than might be possible in a traditional composition class. We wanted to devise a kind of composition course within the course itself, but one that would be completely compatible with the three-fold nature of the experimental course and which would relate meaningfully to their future roles as teachers in high school. The writing they would engage in should advance their own command over written expression and sharpen their insights into the processes involved in composition writing; but their writing experiences should also serve as a means for exploring the relationships between a study of the language and the writing process, and those existing between the writing students engage in and the way it is developed, presented and evaluated by the teacher. It was essential for our purposes to transpose the more or less exclusive concern with a student-writer's personal and individual involvement in writing per se to one stressing the more active and complex role of teaching writing in the high school classroom.

In these efforts we hoped to provide the future English teacher with an approach to writing; with a way of looking at the whole context so that the focus never becomes one of exclusively regarding writing as the moment when the student takes pen in hand and puts words down on paper, or as the sum total of these words written during an interim devoted to writing. We wished to train our students to be aware of the complex, seemingly automatic, always elusive manner by which impulses and thoughts become transformed into sentences, paragraphs and themes. We wanted to broaden the perspective of the student teacher to include a consideration of what takes place emotionally and intellectually before a student writes; and what happens to the writer after the act of writing, especially when the returned theme has been marked up, commented on, and given a grade. Ultimately, we hoped to create an attitude, perhaps a perspective toward writing that would allow the student teacher to be more resourceful, imaginative--and committed--when he or she faces the challenge of presenting writing instruction in the classroom for the first time. We hoped that our ideal student teacher would have a much keener awareness of the supreme importance of his responsibility in instructing students in this vital area; and that he would have a more flexible and pragmatic background from which to draw upon in realizing his objectives. Our ideal student would have the insight to view the long and evolving nature of the writing act; and he would, hopefully, have gained habits of patience, sensitivity, tolerance, and firmness in his confrontation with the massive array of variables he would face in his effort to teach composition. We would not be so much interested in developing specific skills and imparting "facts" as we would be in providing the student teacher with maturity and confidence in his approach to instruction in writing.

Unfortunately, along with developing these positive qualities we realized that we could not avoid exposing the student teacher, at the same time, to the sense of frustration and limitation that inevitably accompanies instruction in a subject as creative and personal as the writing process; or of sharing with him the agonizing labors that go into any honest and worthwhile piece of writing. We felt that one of our responsibilities would be to introduce the student teacher to some awareness of the incredible demands he will face when he must relate the theories and ideals he has learned about writing to a classroom of individuals with such varying competencies, personalities, and needs. Or when he confronts the almost insurmountable burden of "collecting" several sets of themes at one time, while simultaneously being faced with a barrage of other demands which are just as legitimate as his theme-grading responsibilities, but which appear more rewarding and exciting. We hoped that by attempting to convey some of the realities the student teacher would face in his first encounters with teaching composition in high school that we could temper some of the naive and carefree optimism that the beginning teacher sometimes brings to his initial efforts to teach composition. In the long run we hoped that we might therefore help minimize the shock and confusion that sometimes accompany these fledgling efforts when the preparation of the student teacher has been inadequate.

After selecting staff members to represent the field of linguistics, of the psychology of learning and methodology, of the writing process, and one to represent the practicing high school English teacher, preliminary steps were taken to set up a statement of objectives that would, at least theoretically, reflect our desire to provide a foundation upon which to build our integrated linguistics-writing-methods course. We hoped to discover, by a process of group interplay and exchange, ways to select precisely those ideas from each area of interest which had a direct bearing on our overall objective: To help our English majors become secondary school teachers of written composition who understand the nature of language and the relation of writing to it, who write well, and who have the ability to teach adolescents to write well. The curriculum-within-a-curriculum for each strand aimed to select only those concepts which were deemed crucial for the development of our student teachers as writers and as teachers of writing. The results of our year-long deliberations are included in Appendix E, entitled, Project English Objectives, January 21, 1964.

The next major development in our efforts to create a new course was the determination of the specific units we intended to present, of the readings and topics to be included in each unit, of their chronological order. We also attempted to show graphically under which strand each unit would fall, and how, in some cases, these units were related to the other two strands. That is, as we discussed the nature of language and its role in society in Unit I, in Unit II we focused on the specific problem of writing in the context of 20th century America, then on the more general issue of how writing relates to the spoken language; then, to carry over the introductory nature of the first units to the third strand we provided for a unit entitled "Language Development of Adolescents." Our outline of units also reveals our attempt to show the relationship between a study of usage and structure in the language strand as being most direct and relevant to an actual consideration of experiences in composition in the writing strand. In turn, these two strands, by a natural extension of our overall objective, suggested a separate unit, "Helping Adolescents Learn the Writing Process." For a more detailed account of the organization and content of each unit, see Appendix E. Project English Unit Outline.

In this stage of our planning we also decided on textbooks for the course, and included in the outline those parts of each source which seemed particularly relevant to our aims. The breakdown and individual reading assignments for each book (Loban, Ryan and Squire, Teaching Language and Literature, Guth, English Today and Tomorrow, and Leonard F. Dean's & Kenneth G. Wilson's Essays on Language and Usage) are indicated in Appendix F. The Project English Unit Outline also makes provisions for programing activities which we deemed necessary for achieving our overall aims. To encourage active involvement rather than mere absorption, we made plans for small group discussions; we scheduled impromptu themes after listening to a lecture or having observed a film; we provided for laboratory work in evaluating themes; we encouraged students to do field work in linguistics. Other activities directed the students to interview their former high school English teachers and then present their findings in the appropriate written form. Whenever we could we devised activities that would allow our students to participate directly in the teaching process: by grading a whole set of themes, for example; or by working with individual students in local high schools on a tutorial basis; or by talking with college instructors about writing and then reporting their reactions to the group orally. We had students write about the development and history of their own speech habits and to describe the linguistic characteristics of their local communities. We required all students to keep a journal or log of his personal reflections and reactions to the ideas and activities of the experimental course.

After completing the outline we decided on the physical structure of the course. We agreed that the content of the course would be team-taught, so that the representative of each strand would present the material of his various units. We decided on a two-quarter course which would meet one class period three times a week. We scheduled three classrooms to accommodate our students in small groups or in one large lecture room, as required. We employed a variety of teaching methods to realize the complex and over-lapping aims of the course. On occasion one staff member would lecture to the entire class; sometimes the small groups would meet with one instructor until a unit had been completed; other times the groups would rotate on a daily basis, or the three instructors would rotate from one group to the next during the week. We felt it necessary to provide a flexible, changing context for instruction so that students would be encouraged to explore the relationships we were attempting to demonstrate. In a sense we hoped to underscore these relationships as much by means of strategic organization as by actual statement. We did not, therefore, present three courses in one; nor did we feel committed to move methodically from one strand to the next. On the contrary, we wanted to minimize the discrete boundaries of the typical course so that the ideas of each discipline might blend together more readily and naturally. We did not want the ideas presented in any one strand to become frozen and categorized. By means of class discussion, through the personal confrontation with the material in the students' logs, by requiring students to write about language, about writing, and about ways and means to present writing in the classroom, we hoped to lead our student teachers to understand the integral relationship that we felt, theoretically, existed between the separate facets of the course. We hoped that we could produce better writers, and better composition teachers, if we placed the initial concern of the course for writing directly in the lap of the language we use so naturally in its spoken form; and if, simultaneously, we imposed the additional perspective on the course of requiring our student teachers to think of the psychological and learning factors behind the writing they undertook in the experimental course.

Chapter II

BASIC ASSUMPTIONS

Language Strand

If students in high school have some knowledge of how language originated and are aware of its basically functional and human nature, it is possible that such insights may free their minds of stereotyped preconceptions about the language as being formal and unchangeable--a subject to be studied in the textbook or meant only to be thought about and used in the forced and sometimes superficial context of the high school writing assignment or the five-minute speech before the class. If the student of writing can understand that written words are a record of aural sounds, which are themselves symbols of things or ideas, then they may appreciate the extreme richness and complexity of the language they use. Furthermore, if they can appreciate the fact that words are invented and created by man in the natural process of living and of communicating--and consequently of getting the work of society accomplished--then the writer may feel, perhaps, a more personal and integral relationship with the words he makes almost automatic and unconscious use of in their spoken form. A feeling for the language and its practical and social nature can be strengthened by studying its sources and something of the history of its development. We believed that high school students often take for granted the fabulous and extraordinary possibilities implicit in the very words they employ every day, and that one way to make them more sensitive to the fundamental qualities of the language is to study something of its history and basic characteristics. Through such a study, the insights they may gain concerning the language in general might then feed directly into the students' efforts to mold the aural system of the language more surely to the unique demands of writing.

If high school students are made aware, for example, that the symbolic origin of language has a social and human context, and that there is a communication circuit being initiated when words are selected to transmit ideas, and that the writer must make an effort to select words that will be within the range of experience of the receiver of the communication, oftentimes the writing process can be smoothed out, and greater clarity achieved. Language-as-written, though meant to be a more formal and precise record of experience and ideas than aural and vocal communication, qualifies nonetheless as a real, life-like construction that does not end _on the paper_. It comes alive only when read and interpreted or reacted to by the receiver. Students need to realize that the writing they do has a potentially charged significance that far transcends the sometimes formal, stilted, and mechanical process of putting words on paper. A recognition of the human and functional nature of every word used in the language, and of its inherently vital power to affect human behavior and to create a sense of reality only slightly removed from the actual reality-as-lived can add a quality of immediacy and purpose to the efforts of the fledgling student-writer. Indispensable here is a constant awareness that the writing "talks" to someone, that its meaning and "life" is only in transit when the words are placed on the page.

Whatever information that we could provide for ourselves as teachers and for our students about the nature of language, its origins and subsequent development, we assumed, would have a direct bearing on developing certain attitudes toward language which would effect their control over the language, both in its written and spoken forms. If students interested in the writing process can become aware of language as constantly in a state of flux and change; if they can visualize the slow but inevitable process by which words are added, dropped, and how, by application under changing circumstances words change meanings, or have entirely new meanings applied to them; if students can be shown that language is a peculiarly social and human phenomenon, and that as such, it is man's servant and is meant to be manipulated and molded to fit one of the most basic needs of human nature--to communicate, to achieve unity and continuity within a group, or family, or nation--then it may be possible to bring them "into" the language as they write it. Under such conditions its personal and social characteristics would be emphasized. Its unpredictable quality could arouse the curiosity of the user-of-the-language; its responsive, pragmatic nature in adding, changing and dropping words could gain his respect. All such insights could help to tear down any barrier that seems to relegate language to a special, precious, or pseudo-literary pedestal. Students need to realize _they_ put words in the dictionary, that they have a direct connection with the life-history of words, that they are constantly entering into the process, through the words they automatically use, in shaping their own language. These words can be found in the dictionary, which is actually, in one sense, a social record of certain indispensable tools in getting the work of society accomplished. The language, as broken down (in part) into the words that offer one discrete and basic unit of the language, needs to be recognized as living, as corpuscles in the flow of human communication systems. The words in a dictionary are there only as a matter of convenience and record. They are stored, ready to be withdrawn by the writer and placed in a context which will give them meaning, power, and life.

We agreed that the systematic and deliberate study of the dictionary would provide invaluable training for our future English teachers from a purely linguistic point of view, and that our students should have practical experience in examining, studying and using various dictionaries. But our primary objective in focusing on the dictionary was not specifically linguistically oriented, but embraced the study of the dictionary especially as an indispensable tool, or resource, in writing. To this end we emphasized the dictionary's value not only to represent the accepted spelling and meanings of words, but more importantly to give the student teacher a chance to become familiar with the vast riches the dictionary offers. If writing requires a more precise selection of words to fit particular meanings than oral communication, then the dictionary is one place to search out the right word; the student can become familiar with the multitude of possible meanings for one word, and can learn the subtlety required and participate in selecting and editing his writing with an eye for the meaning he wishes to convey. Using the dictionary intelligently can develop attitudes of editing and "fixing up" the student's writing, which in turn can help convince the writer that he is the master and controller of the words and sentences he puts to paper. In short, he is a bonafide writer, rather than a student performing certain unpleasant chores.

In order to help the student-writer make use of the dictionary beyond the normal one of checking spelling and meaning, he needs to have directed classroom activities which will, hopefully, increase his awareness of the wealth of linguistic information a single entry in the dictionary may provide. Often the root meaning of the word may help the conscientious writer come closer to the intrinsic idea he is trying to convey; the notation "obs." may steer him away from stilted and pedantic expressions; notations which classify a word as "slang," "colloq." or indicate a regional restriction may help him realize that he will have a decision to make regarding usage. The listing of synonyms and antonyms can provide both a check for the particular word in question as well as serving as guides to editing the word in order to insure a more proximate meaning. In addition to providing classroom experiences which will help to make students aware of the riches of the dictionary, the composition teacher can encourage the writer to refer to his own dictionary when he is pre-correcting his composition, or when he is re-writing his work after it has been evaluated--espcially if the evaluator has indicated that the writer needs to find more exact, or more colorful, or more appropriate words.

One of the basic efforts of the student teacher should be, we assumed, to give their own students some insight into the uniqueness and perhaps even regional-geographic patterns of their own language. In so doing, the emphasis should be on describing and realizing the particular purpose these words and expressions play in their own immediate circle of communication, so that they will gain an initial respect for this level of their language. If they can become aware that these qualities of speech often lend a lustre and vitality that is not possible in the more formal and standardized forms of speech, they will not feel apologetic and ashamed of their language. These words are real, and the communication process which employs them, whether in speech or in writing, can be natural, skillful, and alive. Teachers, we felt, need to become familiar with the total range of the speech patterns of their students before they can become fully effective in their role as composition instructor. If the language used by a student-writer reflects social, vocational, and regional variations which are not standard, the first impulse of the teacher should be, we think, to recognize, first, the virtues of this "sub" language if he or she aspires to help students broaden the circle within which they can effectively communicate--and thus enter into the mainstream of their society in a more dynamic and essentially democratic way.

The time to help students relate their own basic language to a broader, perhaps more "correct" and standard form of writing may very well come after the student has begun to enter freely into the spirit of translating the oral forms of the language to a written record. Then students can be introduced to the need to stretch the limits of the environment in which they can communicate successfully, and to make adjustments in usage, style, and tone, which help the receiver understand more fully the message of the sender. For these reasons, we advocated the special value of having students keep journals, or diaries, or of writing personal experience anecdotes or of merely recording feelings early in their writing careers--at which time emphasis is placed on getting the ideas, feelings, and experiences down on paper. These communications would at least impose no unnecessary hurdles to using the language naturally, since they would seem real, immediate and important to the writer. If students can early become involved in writing experiences with which they can associate some pleasure, excitement, and even power--in spite of seemingly insurmountable hurdles on the battlefields of grammar, syntax, and spelling--real psychological gains can be made in mitigating the worst obstacle of all for the writer: of getting students to take the language they speak and to make the transition to its written counterpart without getting trapped by frustration, fear and boredom.

In dealing with matters of language, and particularly with the question of usage, students need to discover that the writing which makes use of this language does not occur in a vacuum, and that they do not write to fit some preconceived standard ordained by the teacher, or by some remote and magisterial standard of literary excellence. By the student teacher's willing recognition that the situation, the audience addressed, and the particular function of the piece of writing all help to determine usage matters, and then by leading the writer to an awareness of the choices he faces and the reasons behind them as they bear on the communication process, he may be able to ease the student-writer into making choices which involve a wider and perhaps more acceptable language than the idiosyncracies and peculiarities of his own, more limited language. Such a disposition on the part of the composition teacher may allow for more tolerance and a more sensitive response to the merits of a student's writing, even when the writing exhibits glaring lapses in usage. The ultimate function of the composition instructor here would be, we felt, to help the pupils themselves be their own lawmakers regarding usage, and that they legislate with a full awareness of the why behind their own decisions.

By understanding the nature of language, both teacher and pupil can gain perceptions into the spelling system. First, he can recognize that spelling is peculiarly a writing problem. It is a problem which is inevitable in our language (and in any language, to a degree) because it is a record of speech; as such, it is impossible to transcribe these sounds absolutely accurately and completely. The problem is compounded in English because there are 45 sounds and only 26 symbol-letters to convey these sounds. When the student realizes that his spelling problem is not entirely his own fault, he may be more patient and willing to cope with unknown patterns that govern the spelling of a certain word. Spelling as a hard-and-fast system of rules, as a final record ordained by specialists and dictionary-makers may develop a response to the language which can defeat the potential student-writer at the outset by setting up psychological barriers between his desire and ability to communicate via written expression and the specific words he must employ to engage in this process successfully. Again, such information about the language, general though it may be, can appreciably help the student-writer to respond to *his* language in a more direct, honest and intelligent manner. We are not assuming that such information will automatically solve spelling problems for students, or necessarily help the student teacher give instruction in spelling and writing; but we did assume that such information may lead the writer to recognize certain hazards and difficulties he is bound to encounter as he engages in the writing process. Such a realization may encourage him, rather than hinder or confuse him, to seek ways to improve his spelling by means of his very knowledge of the language itself.

Writing Strand

In one sense our concern for writing and the instruction of writing in the high school classroom would serve as the central foundation for the experimental course. We hoped it would provide the catalyst for the various components and emphases of the course, and help to give balance and unity to our three-fold attack on the problem. Although each of our three strands would have a certain validity of its own, the basic purpose of each strand would be to contribute some skill or insight which would enhance the ability of the experimental students to teach high school composition effectively. Presumably, the contributions of the so-called writing strand would be two-fold. First of all, we aspired to give the sort of guidance and provide for the kind of writing experiences that would increase the student's own command over written expression. Secondly, if we could not affect a truly evident improvement, we hoped, through continued opportunities to write, that we would be able to increase the student's awareness of what takes place, what it feels like to struggle with, develop and finally create a piece of writing. It was a central assumption in our planning that the kind of perceptiveness regarding the complexities and intangible processes which help to describe the writing act could come about only through direct experience. We assumed that there would be a wholesome relationship between the writing our students undertook in the experimental course and their own knowledge of the writing process from a more professional and objective point of view. Thus, we assumed that one of the significant carry-over values of this writing would be a kind of inner strength, or a kind of built-in confidence that would support these student teachers when they face their own students in high school and give their first writing assignments. We never assumed that there was a direct, positive correlation between the quality of writing for any particular experimental student and his ability to teach writing successfully. We merely assumed that a continued involvement in the experience of activity of writing was necessary to build a keener and more mature recognition of that student's own strengths and weaknesses as a writer, and ultimately, to help the future teacher realize more of the contributing factors which are implied in the act of writing.

In the initial planning stages, and before we settled on any particular kinds of writing experiences or determined how many papers *and at what crucial points in the course they would be administered*, we assessed, for ourselves, what we regarded the role and purpose of writing in the high school curriculum to be. We agreed that often the teacher takes for granted that writing is necessary and important: necessary because everyone says it is; or because it is regarded as a mark of a civilized and educated person; or because it implies certain social and economic values. But we wanted to explore, in more depth, why we believed that writing did occupy an absolutely central place in the entire educational process. What we agreed upon we hoped would help us plan for the writing content and sequence of activities in our course; and would help us plan for lectures, discussion sessions and other activities which would help our students discover for themselves why writing is a central concern in any curriculum. We were, then, committed, by general consensus at the beginning of our course, to certain basic assumptions about the value of writing and the nature of the writing process.

We agreed that writing can at least in part be described as a process. It is far more than a mechanical, automatic process of putting words down on a piece of paper. It is a process which is as complicated as the human mind and personality are. It is one which grows out of a set of circumstances which vary with every individual, and to which every individual brings varying degrees of skill, experience and interest. It is an organic process which grows out of the deep recesses of the whole past history of the individual, and one which is triggered by some human response to the real world of everyday ideas and feelings. As a process, it is determined not only by the stored up ideas and experiences of the writer, but by his competency with the tools that allow his thoughts and feelings to become sentences on paper. Even before these thoughts are put to paper, ideally the process implies a period of gestation, of a "free-period", so to speak, for the ideas to approach a more conscious state of form and meaning. The writing process involves a setting; and time; and the complex interplay between the writer and his audience. Finally, and possibly the most importantly, the process depends on a personal and creative response on the part of the individual. What the writer finally puts down on paper grows out of his mind and personality; those words, in a very real sense are his words. The selection of words, the choice of sentence patterns, the type of punctuation--in short all of the myriad possibilities for selection which enter into the writing act--allow for an incredible array of choice for the writer. Whether consciously or unconsciously, the manner in which these choices are manifested in each piece of writing provides all the testimony we need to make the claim that writing is a peculiarly creative and personal act. A recognition of these characteristics of the writing process holds immense significance for the writer, and especially for the teacher of writing. The values which we frequently associate with writing, and which we as frequently take for granted, grow logically out of these characteristics.

(1) Writing can afford a unique opportunity for the student-writer to achieve a more deliberate, fully realized and sustained type of interaction with his fellow human beings and the world he lives in. The writing he personally engages in can help to give a sense of permanence and reality to his creation that is frequently lost in the normal interchange of conversation and vocal interactions typical of daily contacts. Writing, when the content of the writing is real and has a definite social and immediate content, helps the student connect his innermost thoughts with those of other people, or with society in general.

(2) Because writing presupposes a period of deliberation and a searching-out in the mind for the ideas which the writing task has motivated, it can lead the writer into a keener, fuller, and more sensitive awareness of the experiences he is writing about. Although the thoughts are tucked away in the crannies of the human mind, the immediate responsibility of bringing these ideas to bear in response to some writing command helps to mobilize them. In so doing, the writer builds, adds, and discovers as he reacts and

writes. He struggles harder to make the words on paper approximate the semi-inchoate meanderings of thoughts in his own mind. In so doing, this interaction can impose a depth, an organization, or a relationship on the ideas which carry the experience of the writer much more deeply into the world he is writing about.

(3) Writing, as a deliberate, thoughtful act, can increase the powers of reflection and help to improve the student's ability to discipline his mind and emotions. The responsibility, at least in certain important kinds of writing, to present evidence that is relevant, reasonably accurate, to see both sides of an argument, and to realize that his audience must not be ignored and alienated by selfish, impulsive and irresponsible arguments can help the student develop habits of moderation and maturity in his relations with his fellow man. He must learn to adjust his own private, ego-centered self to a broad, more communal world before he can be heard on the forum of debate and discussion, which is so important in a democratic society.

(4) In this sense, by aiding the writer, in fact by forcing him, to make contacts with his audience, to find the best words and ideas to make his writing effective, the act of writing can contribute immeasurably in humanizing and liberating the individual from the confines of his adolescent-centered world to one in which reason, fair-play, and the free interchange of ideas hold sway. In short, involvement, real involvement in the writing process can contribute to shaping and strengthening certain virtues of mind and disposition so essential to the democratic process. In his forays

into the public domain, even if this domain is typified by a classroom of his peers, the writer's adolescent and self-centered attitudes may give way to a more tolerant, thoughtful and responsible reaction to the larger world encompassed by his writing. Writing, in this sense, can contribute mightily in leading the student into the inner-heart of the liberal and humane response typified by the highest levels of civilized conduct.

(5) Because the writing act is a creative one in the best sense of the word, such an act can help the student realize a personal sense of achievement as a result of his activities. Writing ends in a tangible, highly personal extension of the writer's own self. It offers proof of his effort which can be seen--and which sometimes can be acted upon, so that the consequences of the writing act often transcend the mere act of putting words on paper. Thus writing allows the student to participate in the learning process in an active, instead of in a passive way. When so much of what is regarded as learning in the educational process takes place on a purely passive level (such as listening, reading, sending back memorized responses on objective exams, etc.) the active involvement of writing offers a refreshing opportunity for the student to construct something that has design, shape and meaning--which is his, and which has a personalized, individuating quality to it. In a society which puts so much emphasis on the role the individual plays, and increasingly on the role of this individual in a social context--and one which, at the same time, offers insidious temptations to join, to conform, to become indifferent: the creative

exercise which is so intrinsic to the writing act can offer at least one antidote to the dehumanizing, destructive forces at work in our industrialized society.

(6) If writing allows for positive and active involvement, ideally, for the student-writer, it may frequently hold within it certain pedagogical values. It is one of the most natural ways of learning-by-doing. The world brought to bear during the act of writing--the past experiences, personality traits of the writer, his responses to the events which have triggered the writing, the searching for a form, the appropriate words and the style to bring alive the influences which coalesce in the mind as they are winnowed into conscious ideas and appear as sentences on paper--not only brings these ideas into focus and sheds a particular glow of reality on them, they also reflect the person and his ideas. They become more meaningful because he discovers and creates them. What he has searched for in the crannies of his mind, then selected and written down, is placed in the limelight of his present experiences. These ideas are enforced by the imposition of his own energy and thought. They can then become more impressive, more indelible for him. As such, they are learned--absorbed and claimed in a way that typifies the most effective kind of learning.

Not only did we assume that our students should engage in constant, directed writing experiences in order to achieve more command over written expression and more insight into the mysteries and beauties and values of writing; but we believed that their writing should encompass far more variety and scope than is possible to attain in the traditional college writing course. We felt that writing should provide active involvement for the student to discover the meaning of the form-content relationship in writing. In order to fully appreciate the implications of the dictum, form follows content, we tried to present them with problems, ideas and purposes in writing that demanded different forms, differing styles, and differing lengths. We proposed to demonstrate, as the experimental students met the demands of finding the proper form for the substance they were writing about, that matters of length, mood, word-choice, and paragraphing all had an organic connection with the material, and with the writer and the audience addressed.

To help the experimental student discover these concepts, and at the same time to introduce him to a more comprehensive writing program, it seemed logical to approach the various forms of writing inductively by setting up a situation which involved, for example, journalistic writing, or researching, or argumentative techniques. By fitting the form to the purposes and needs of the writer and his audience, we could then confront the more immediate and practical issues of determining which type of writing for which grade, kind of class and for which students. Upon the general format of learning to write more effectively and to discover more of the hidden and seemingly intractable secrets of the writing process by examining in some detail the spoken form of the language, its history, grammar and social characteristics, we imposed the added objective of dealing with the various types of writing that the future high school English teacher might reasonably expect to confront as a composition teacher--but which, in the normal process of training are often overlooked. As we planned writing activities which required that our experimental students themselves have experience in composing personal narrative, argumentative essays, or in journalism, we decided to address ourselves to the question of determining the special characteristics of each type of writing, and how these characteristics fitted the needs of special age groups, interests and expectations of high school students. We selected the following types of writing to deal with systematically during the experimental course: persuasion, argumentation, narration, exposition, autobiography, journalism, letters, book reports and research papers.

Methods Strand

We agreed as we planned for the content and activities of the unified course that before a prospective high school English teacher could perform successfully in the instruction of composition, his training in linguistics, and his thinking about and experiences in writing must be coupled with knowledge about the learning process, about adolescent interests, needs and motivations, and the techniques the teacher has at his or her command to inspire and guide his students to write well. We realized that excellence in composition, even a keen interest in writing, or an awareness of how a study of linguistics and the language and how they relate to the writing process could never compensate for a failure on the part of the student teacher to realize that the manner in which he plans for writing assignments, how he presents his assignments, and then how he evaluates them contribute as much to the success of a piece of writing by a pupil as any single skill the writer can bring to his paper. We assumed that the student teacher should realize that the roots of successful writing lie deep in the educational environment and social-intellectual background of the student-writer, and that these hidden factors need to be recognized as much as the more direct confrontation with the so-called mechanics of writing. Ability to write clear sentences, to construct well-developed paragraphs, to spell correctly, and to provide for transition devices would never satisfy, in themselves, the demands for good writing. A teacher cannot expect to develop healthy and constructive attitudes toward writing by focusing primarily on certain relatively mechanical aspects of the writing act, such as a knowledge of the rules of grammar, the methods of constructing sentences, or of basic principles of rhetoric. These skills may result in correct writing; but they may not produce writing which reflects the high spirit, the personal force and sense of individuality which can evolve out of the struggle to communicate ideas, emotions and experiences which are of vital importance to the writer, and which have within them the power to influence the reader.

If these aims are to be achieved, the teacher must strive to create a context in which writing is accepted, indeed expected as normal procedure in the English classroom; he must, gradually and with patience, create a classroom situation which allows writing to flow naturally from the ideas and the literature being studied, and from the total environment of the students. He must also attempt to reduce the element of anxiety and unnecessary competition in administering and evaluating the writing of his students; and he should also strive to give the student-writer an opportunity to receive some approval from the teacher and from his peers. Writing habits and attitudes develop gradually, as the student begins to realize that this type of communication has a special significance, and that its virtues are essential to the community and to social and human experience in general.

In order to inspire the kind of written communication that we held up as our model, we felt it essential to stress the relationship of planning to successful writing: of keeping the variables of the interests, abilities, and needs of a group of adolescents, and of the literature or whatever ideas are being studied, constantly in focus. He needs to recognize, for example, in his planning for classroom writing activities that adolescent writers may differ radically in their usage habits, in their attitudes toward writing, and in the kind of language they use in their own homes and communities. The composition instructor also has to recognize that there are differences in language development between boys and girls; and that often variations in physical co-ordination among adolescents may determine the clarity and speed of their handwriting. Planning writing assignments should also reflect the teacher's understanding that there are patterns of errors in adolescent writing and certain weaknesses in developing a theme which they share in common. Students at this stage of their development especially need help in writing paragraphs, in choosing and then adhering to a controlling idea, and in making choices regarding levels of usage. Also, if the teacher recognizes that the adolescent writer is most likely to make errors in the use of verbs, in pronoun reference and agreement with antecedent, and in subject-predicate agreement he may be able to plan more realistically. We believed that the integrated, creative, "alive" assignment holds within it the seeds of interest and meaning which can stimulate and guide the writer. We considered the possibility that the inventive, carefully planned ideas which the teacher invests in the planning of his assignments and which recognize inherent individual differences in a classroom of adolescents, would help assure the success of the student's writing as much as the development of any skill in the actual writing act itself.

We also realized that the manner in which the writing assignment is administered plays a significant role in assuring successful writing. We assumed the necessity, in most cases, of providing a variety of topics or projects from which students can select. We believed that the students should have a chance to ask questions about the writing assignment, that they be given a chance to react to it in class, and that time be allotted for problems and questions to arise after students become involved in acting on the assignment. In this matter we felt it important that the future composition teacher recognize the need to let his students gain practice in making choices regarding the type, length, and the specific writing needs the individual recognizes as necessary for improvement.

Furthermore, to help assure the future success of the assignment, we would urge our student teachers to make clear to their students exactly what the aims of a particular assignment purported to be; we would recommend that the assignment make some effort to focus on special problems that the class as a whole recognizes as steps in the evolving, growing experience of becoming an effective writer. Along with the clarification of aims for the writing assignment, we assumed that each assignment would provide clear, understandable and reasonable instructions. The length of a theme, the form it is to be presented in, its style, the time required for its completion are all factors, we felt, which should not be arbitrarily imposed upon the students from the outside, but should develop in relationship to specific ideas, specific students and their needs. If possible, leeway in responding to these factors might also be provided; and even, more ideally, students should be given a chance to discover, through their own involvement with the demands of the assignment, the answers to some of these questions.

For most adolescents we urged that the student teacher consider the merits of the shorter paper, frequently administered, over the longer theme or research paper infrequently assigned. In this crucial area of presenting writing assignments, we felt that the teacher could often contribute a great deal to authentic, vital and interesting writing if in-class writing is combined with out-of-class themes. Again, determination of which type of writing activity should be related to the particular aspirations of the teacher and the needs of the students, as well as to the ideas being considered in the classroom. For in-class themes we felt that it would be essential for students to understand the validity and purpose and expectations of this type of writing; for out-of-class writing we assumed that the teacher would stress more attention to style, variety in sentence construction, closer attention to word choice and matters of diction, careful arguments and examples chosen with economy and a precise relevance to the point being made--and that in view of these higher expectations, the teacher would make clear that the evaluation of such writing would take these considerations into account. For out-of-class writing we tried to make our student teachers recognise the virtue of re-writing, re-structuring, editing carefully before composing the final draft--that is, that students be trained in the practice of pre-correction, and that actual steps be taken in the teacher's planning to check for such efforts. If students become truly involved in the writing process, and recognise its tentative, always searching nature, in which improvement is commensurate with the re-thinking, re-working and re-living what has been already committed to paper, then such habits as pre-correction can become firmly rooted in the student's approach to writing. If all students could see themselves as writers, rather than as completing a writing exercise to satisfy some arbitrary demand of the school and teacher, it is possible that, again, the quality of written expression in the classroom could be immeasurably improved.

Another assumption that guided our planning for the methods strand was the need for the student teacher to put as much emphasis on what occurs after the writing experience as on what happens before and during the writing act. The composition instructor, if he or she can prepare the student to look beyond the so-called final draft to what really constitutes only a part of an organic, evolving continuum in the overall development of each student, can help prepare the student-writer to expect criticism and evaluation, and to develop certain attitudes and practices in responding to the evaluation of his writing. If the writer can understand that writing is an intricate, highly creative and demanding form of communication, subject to infinite manipulation and improvement, and that his success as a writer depends to a considerable extent on refinement and change and correction of what has been written with an eye on what can be written more effectively, then the student-writer can think in terms of and possibly detect the overall pattern which unifies all separate and seemingly final writing activities. In a sense, students could be led to consider the possibility that there is no one paper, but one long-range paper; that the nature of the writing process suggests a drive to improve writing by means of applying the learning gained from one writing experience to the next. To make this application meaningful the evaluator must point out not only those characteristics of the student's writing which have been successful and effective, but also those which need to be improved.

In certain instances, we believed, improvement in writing can be furthered if the teacher will make use of the drill procedure, especially in the matter of mastering language patterns, punctuation, spelling, capitalization and sentence constructions. If the instructor intends to use such a teaching procedure, he must be careful, however to relate the purpose of drill to the pupil's needs; the student must understand the objectives behind the drill; the drill should be brief but frequent; it should be followed by immediate analysis of progress; and the student-writer should have subsequent opportunities to apply the new learning to different but similar writing situations.

We believed that the role of the composition teacher as an evaluator, though often a harried one, can provide him with one of his most immediate and effective devices for improving the writing of his students. If properly handled and incorporated into the total writing program, such a device can contribute a dynamic and fundamental ingredient in shaping the student's approach to and attitude toward writing, and ultimately in assuring the quality of writing that could satisfy the requirements of most writing programs. It is in the comments and correction made on a theme that a student can discover that he has had an interested and sympathetic reader. If the comments are clearly written and to the point, the student may also discover why his words and sentences failed to communicate clearly and smoothly, or why the paper failed to live up to the requirements of the assignment. Another function of the comments and corrections is to suggest next steps for the writer, so he can apply his new learning to his next piece of writing. These comments serve to particularize and personalize the writing experience for the student, and for the teacher, who can often fit his comments to the particular personality and needs of an individual student. In his appraisal of a student's theme, the evaluator can often discern a pattern of errors and then try to point it out and demonstrate how such errors can be avoided. In order to encourage the student to improve and to strengthen his interest in writing, we believed strongly in the justification of including some positive comments on a student's theme, along with the negative--even when there is scarcely any evidence to warrant the slightest encouragement. When a negative comment is in order, we suggested that such comments could be expressed in a tone that could be helpful, and "human," rather than one that would reveal the utter indignation and impatience of the instructor, and which would seem to convey to the hapless student the pits of his ignorance and incompetence, and induce an attitude of indifference and hopelessness toward writing. To this end we recommended to our student teachers that they feel obligated to mark only those errors which a student is capable of understanding and correcting. It is often the tendency for the new composition teacher to let the red pencil run away with itself and to feel compelled to ferret out and mark all errors. Rather than marking the same error each time it occurs, we assumed that it is sound learning procedure to let the student discover similar errors which have not been marked.

Finally, we wished to make provisions in our new course for dealing with the theme after it has been evaluated by the teacher, again assuming that the deliberate and consistent steps the composition instructor takes to insure some sort of response to the corrected paper would provide still another factor to improving the writing skills of the high school student. The important factor in this step of the writing process is that the composition teacher explain clearly what type of follow-up program he endorses; then to take steps to insure that these procedures are followed, and that students understand both the rewards and punishments attached to these procedures. Whether students correct only one paragraph, one type of error, whether they are directed to re-write the entire paper, or to choose what the writer regards as the most serious errors and then correct those: the important objective is that the teacher establish a dynamic relationship between the paper-as-written and a follow-up process after the paper has been evaluated. To help vitalize this relationship we recommended that student themes be kept in a folder and periodically examined by the writer; that, whenever possible, the teacher schedule a conference with the student to discuss his writing in a more personal and direct context; and that papers be read by other students, and under certain circumstances, evaluated by them occasionally. We furthermore suggested that group work, if carefully administered in the light of certain objectives in the writing curriculum, could play a significant role in the evaluation process, and in helping students discover ideas and interests which could motivate them to successful writing efforts.

Our aspirations in this strand of the experimental course were to help the prospective English teacher identify and then plan for

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and work toward classroom procedures which, we believed, could contribute so significantly in transforming the raw material of the student-writer's experiences and ideas into written expression that would stretch his interests and abilities to the maximum. As our experimental students were engaged in writing and in studying the language and its relevance to the writing process, we wanted to encourage them to think at the same time of ways to pass along their own insights and understanding to their own students. If this three-way relationship, however complex and vaguely defined it may at times seem to be, could be kept in focus during this period of training, we hopefully assumed that these students could eventually undertake their future responsibilities as composition teachers with confidence, with skill and insight, and with the sense of high spirit and commitment that the enterprise calls for.

CHAPTER III

OUTLINE SHOWING CONCEPTS AND LEARNING EXPERIENCES BASIC TO THE NEW COURSE

This chapter contains brief outlines which indicate the basic nature of the formal subject matter developed for each strand of the experimental, unified course. The outline included for the language strand merely lists the subjects of the various lectures; for the methods strand, the outline is more comprehensive and substantive; the material included in the writing strand is much more limited in perspective and includes data developed in only one major phase of our interest in composition. The concepts included in this outline--in no way meant to sound definitive or final--were developed with the hope of providing our students with a firmer grasp of the stylistic characteristics of certain types of writing which they would likely encounter in the classroom; with some awareness of the specific educational value each type of writing offers; and finally with some notion of how to present writing of a particular type in the classroom.

LANGUAGE STRAND

I. What Language Is (one lecture)

- A. Objectives
  - 1. To acquaint students with the fact that English involves more than literature and composition
  - 2. To enable them to objectively examine something which they have hitherto taken for granted
  - 3. To introduce cultural relativity
  - 4. To introduce the scientific method
- B. Procedures
  - 1. Described various methods of viewing language:
    - a. Traditional
    - b. Structural
    - c. Transformational

II. What Linguistics Is (one lecture)

- A. Objectives
  - 1. To describe the basic assumptions which linguistics brings to language study
  - 2. To introduce the general techniques used by linguists
- B. Procedures
  - 1. Phonological Analysis
    - a. Phonetics
    - b. Phonemics
  - 2. Morphological Analysis
  - 3. Syntactical Analysis

III. The Social Structure of English (three lectures)

A. Objectives

1. To help the future teacher handle questions of appropriateness
2. To expand his understanding of the many social dimensions by which judgments can be made
3. To introduce the kinds of usage guides now available, both good and bad

B. Procedures

1. Introduction of principle of relative appropriateness
2. Stress need for accurate description of social groups and social situations before pronouncements can be made
3. Discussion of the "either-or" (good vs. bad) fallacy in language
4. Introduction to reliable and unreliable usage guides
5. Introduction to the history and function of dictionaries (with emphasis on the Webster's Third controversy)
6. Stress usefulness of involving students in inductively gathering data on the social dimension of English as a source for compositions in the high school

IV. The Geographical Structure of English (three lectures)

A. Objectives

1. To help the student realize that language, even regional dialects, have systematic features
2. To point out some of the regional dialect boundaries which exist in our country
3. To encourage the students to realize that everyone speaks (and sometimes writes) in some sort of dialect and that this is legitimate language behavior
4. That language is intimately related to settlement history, topography, and political boundaries

B. Procedures

1. Introduction to the major dialect boundaries in America

2. Introduction to fieldwork procedures currently being used

3. Required students to gather lexical data in their hometown via a vocabulary questionnaire

V. The Historical Aspect of English (three lectures)

A. Objectives

1. To objectively face the problem of language change and to provide teachers with a healthy attitude toward it

2. To demonstrate that the knowledge of language history is relevant to questions concerning current "irregularities" in English pronunciation, grammar and spelling

3. To provide students with the essential facts about our language background

B. Procedures

1. Description of English as a Germanic language in the Indo-European family

2. Outline of the major features of Old English, Middle English and Modern English pronunciation, grammar and orthography

3. Stress this relationship of grammatical change to such apparent irregularities as the -en plural in oxen and children and the relationship of political change to French influences such as qu- in quick, queen, etc.

VI. The Sounds of English (two lectures)

A. Objectives

1. To acquaint students with the sound producing mechanisms and with structure which exists even on the level of sounds

2. To relate the knowledge of the sound system to diagnosing and improving reading, punctuation, and spelling problems

B. Procedures

1. Introduced English phonetics

2. Drilled on sound recognition

3. Related sounds to spelling and punctuation

VII. The Grammar of English (two lectures)

A. Objectives

1. To develop awareness of the many meanings of "grammar" and to agree upon one for our purposes

2. To identify the processes involved in word building

3. To relate the knowledge of the morphological processes to vocabulary building and spelling

4. To develop an awareness of the system of English grammar

B. Procedures

1. Introduction to the basic terminology of structural grammar (compared to traditional terminology)

2. Introduction to the morphological processes

3. An introduction to the morphological processes as they relate to spelling and vocabulary building

VIII. The Syntax of English (three lectures)

A. Objectives

1. To acquaint students with the concept of word order patterns

2. To acquaint students with the current approaches to syntax

3. To suggest ways in which knowledge of syntax relates to writing improvement

B. Procedures

1. Syntax defined

2. Syntax systems examined
    a. Traditional
    b. Immediate Constituent
    c. Transformational
3. Stress the relationship of sentence variety to syntax units

WRITING STRAND

I. The Informal Essay

A. Stylistic characteristics:

1. Of the types of writing a high school student is apt to engage in, the essay would probably qualify as the most exacting and demanding. Its style should exemplify the qualities of precise diction, natural and smooth variety in sentence patterns, fluency, and an ability to exploit such literary techniques as the use of images, satire, understatement, etc., when the opportunity exists.

2. Usually the informal essay conveys a sense of economy of expression, and suggests an easy control over the form--that is, the writing conveys the impression that the way the language is used fits the ideas the writer is expressing perfectly.

3. Its personal quality is direct and presented without apology; but the writer has an eye on the way his or her own personal experiences have a general significance. The writer moves logically from the specific to the general.

4. The writer can freely adapt grammatical patterns, idioms, and punctuation techniques to suit his particular needs.

5. The informal essay would qualify as a fairly sophisticated and polished type of writing, and questions of word choice, usage, and tone would reflect these characteristics.

6. Ideally, such essays presuppose a general and relatively universal audience. The writer is not addressing himself to one person or to a special group, but to 'people.'

7. Since some of the 'content' may be general and abstract, clarity of expression must be kept uppermost in mind.

8. The student needs to be warned that he cannot take refuge behind his own personal whims or idiosyncrasies in the place of carefully reasoned and qualified arguments and examples.

B. Value in the writing curriculum:

1. Experience in writing the informal essay might allow the student-writer to deal with problems and ideas which are of fundamental, vital significance to his life.

2. This type of writing can encourage students to think about and develop personal values, and to be genuinely critical about the actions and ideas of people around them.

3. Experience in making responsible judgments about man and his world can be important consequences of this type of writing.

4. This type of writing, especially, can show the writer how form, word choice, tone, and sentence constructions all achieve a level of communication subtly beyond the basic meaning conveyed by the combination of certain words, in sentences and paragraphs.

5. The subject for the informal essay can grow naturally out of the literature being studied, out of community affairs or school issues--or out of anything which can spark enthusiasm and interest, and which has relevance to the high school student. 'Life' in general can offer the grist for thought and written expression when employing the personal essay form.

6. Ideally, such a writing experience can give depth and refinement to the writer's intellectual and emotional development.

7. Writing essays can afford one very important way for the student to achieve a closer approximation to responsible citizenship and a closer identity with civilized, educated and human behaviour.

C. Application in the classroom:

1. Time must be given for pre-thinking and pre-writing, of living with an idea long enough so that ideas and emphases begin to develop in the mind before the writer faces the frustrating responsibility of committing words to paper.

2. More than in most forms of writing, extreme care must be given to selecting the 'best' word, for constructing paragraphs which develop the theme; for writing sentences which appear smooth and fluent, and which underline the meaning of the theme.

3. The writer must be conscious of the structure of the whole paper, and aware of the reciprocal relationship between the form itself and the ideas contained within that form.

4. Pre-correcting, careful editing, and re-writing might well be emphasized in this type of writing experience.

5. Since this type of writing constitutes one of the most demanding forms within which to write, its use would depend to a considerable degree on the writer's command over written expression, his maturity and his need for this type of intellectual experience. It could well provide the culminating writing activity for the high school senior--hopefully for all students, but certainly for those who are college-bound.

II. Letter Writing (the friendly letter)

A. Stylistic characteristics:

1. Generally speaking, a letter should reflect a personal and informal style of writing. The 'personality' of the writer should be evident and provide the writing with a consistently unique and individuating quality.

2. Because of its private and one-to-one relationship, its informal nature permits much leeway in matters of usage, punctuation, organization and paragraphing.

3. The tone of the friendly letter might be described as casual and conversational--even digressive.

4. The letter must make frequent use of the personal pronoun "I"; this tendency should not be avoided, nor should the letter result in a repetition of "I" sentences.

5. The letter format would normally make considerable use of straightforward expository writing.

6. Because the letter suggests a close and personal type of communication, the emotional 'content' of the letter would be greater than in such forms as the newspaper article, the informal essay, or in the research paper.

B. Value in the writing curriculum:

1. This type of writing would seem applicable at all student levels, ages, and abilities.

2. Writing letters is one of the most effective ways of introducing students to writing that is 'real' and meaningful. Writing in this form takes place in a context which seems practical and purposeful.

3. Such an assignment provides still another way to show the writer how the audience (in this instance, the receiver of the letter) helps to determine the content and tone of a letter.

4. Writing friendly letters can help foster habits which may insure lasting relationships, and hold friendships together in spite of separation. In an age increasingly typified by impersonal, temporary and functional relationships, the personal letter can help provide a warmer, more humane dimension to otherwise sterile and crude contacts with one's fellowman.

5. The personal letter allows the writer to share his ideas and experiences, and to give of himself. Often, in so doing, the writer engages in a form of self-analysis. In explaining the consequences and motives of certain actions to a close friend, the letter writer inadvertently provides helpful psychological insights into his own actions.

6. This type of writing affords an excellent opportunity to deal with personal and ethical values, and with the construction of an incipient philosophy.

7. Writing personal letters gives the teacher a chance to apply the act of writing to the experiences and personal background of each student. Students can comment on TV programs, movies, class activities, career plans, romances, etc.

8. Writing letters can help students appreciate the drama and the unique-universal quality of their individual lives. Until they are forced to share their 'lives' in a letter, by selecting certain activities and ideas, by organizing them and commenting on them, they may tend to overlook the 'glamor' and excitement--and value--of everyday occurrences. They can substitute the typical notion, "I haven't anything to write about," with an awareness that an examination of their own thoughts, feelings, motives, and aspirations has unlimited potential value and meaning for some friend or relative. And by such introspection and by a free and honest reporting of these human qualities on paper, the writer simultaneously partakes of the literary process in a very real way.

C. Application in the classroom

1. The teacher needs to take the necessary precautions to respect the personal and private nature of such communications. The revelations such writing experiences may bring forth from students need to be handled with absolute discretion and honesty.

2. In planning to write a personal letter, encourage the student-writer to consider exactly what the relationship of the sender is to the intended recipient of the letter. Then decide on what topics would be most interesting to the receiver.

3. Try to show how the letter writer varies the tone of his letter according to the circumstances. For example, a letter written by a college freshman to his parents might well differ considerably from one written to his 'best' girl.

4. Famous letters could be studied with the objective of determining the personality of the writer, and how this quality is reflected in the style of the letter; also of determining the relationship of the writer to the receiver (Jefferson's letters to John Jay; Jay's letters to his wife).

5. Suggest to your students that the writer can convey more of a sense of the real substance and quality of the writer's life if he provides more than just a simple sketch of the activities of his life. In fact, many times a well developed thought or experience can tell far more than a letter packed with all the minute details of every event of each hour of every day. By

focus, and selection, and by establishing a perspective on the material included in the letter, the writer dramatizes his own life, and in a sense is therefore participating in the imaginative and creative actions of the artist.

III. Book Report

A. Stylistic characteristics:

1. Normally the so-called book report or review involves straightforward expository writing, with a substantial degree of analysis and critical evaluation.

2. The book report incorporates episodes, characters, and themes from the reading smoothly and with direct relevance to the point-of-view of the writer.

3. The typical book report or book review must make its point with extreme economy, and without an elaborate and wordy recounting of all the events of the book in question.

4. Both style and content for this type of writing must take their cues from the reading done and the exact requirements for the writing based on the book.

5. This type of writing invites personal reflections and expressions of taste; but the expert reviewer will steer mid-way between a purely personal and subjective response and a totally detached and objective one.

B. Value in the writing curriculum:

1. A carefully planned book report assignment can enhance the emotional and intellectual response of the reader to the book under question.

2. The book report allows for developing a variety of writing skills and types: the teacher could ask for a paragraph describing the character with whom he sympathized the most, or the one which seemed the least real; or the student could be instructed to write an argumentative essay defending or attacking certain assumptions of the book; for the poorer student, or for junior high students, the "report" might be a recount of 'what happened.'

3. The book report can help the writer sharpen his understanding of the form of the novel and other literary types, and to develop his aesthetic awareness of the qualities which help to make up the 'good' novel or autobiography or history.

4. When instructions for the book report are given in advance, this type of writing activity can help the student read with a purpose; also, writing about the reading can help the reader define and thus understand the themes and concepts of the book more precisely.

5. If writing the book report or review is functional and helps to develop insights both into reading fiction and non-fiction, it is possible that the logical outgrowth of such writing would be to encourage further reading.

C. Application in the classroom:

1. Use the book report in a positive sense rather than merely to check on whether the student has done the required reading.

2. Vary the length and special requirements of the book report, in order to avoid a rigid, stilted format for 'reporting' on the reading accomplished for the course.

3. Outside or required class reading can provide the basis for effective in-class impromptu writing experiences.

4. Try to correlate the formal, classroom study of the novel with the actual writing assigned to out-of-class reading.

5. Give the students a chance to write a book review, perhaps encouraging them to submit it to the local paper, or providing for sharing the reviews in the class itself.

6. Encourage the writer to decide whether he is writing his theme for an audience who has read the novel or for one who has not; also ask him to consider the nature of the audience he is addressing.

7. Such writing experiences can be used in all grade levels, and adapted to the particular level of writing proficiency of the class as a whole. Thus, book report writing could conceivably advance from precise writing to critical analyses to bonafide book reviews during the progress of the student from junior high to senior high.

8. Allow the writing assignment to be flexible enough to accommodate the various type of books read, such as the novel, the mystery, the non-fiction work, biography, etc.

IV. Research Paper

A. Stylistic characteristics:

1. The research paper requires a prose style that is lucid, direct and one in which the ideas are carefully organized.

2. The use of reference materials and sources provide basic information for the content of the paper.

3. The research paper tends to be longer and more complex in structure than is characteristic of most high school writing assignments.

4. Presentation of proof and sufficient evidence are essential ingredients for most research papers.

5. In the case of the research paper, the style of writing can be described as usually objective and formal.

6. Experience in writing research papers requires a combination of the writer's own analysis and explanation as well as paraphrasing and editing of source material.

7. The research paper often implies a wider audience than the book report, personal letter, or anecdotal-biographical paper.

B. Value in the writing curriculum:

1. Gives a student a chance to sift, organize and select ideas and information to fit a particular subject or thesis. The judgments he must make as he pursues these ends offer valuable training for the mind and require a sense of discipline and patience commensurate with the pursuit of any worthwhile goal.

2. Provides a natural motivation for using reference material and for learning how to use the library.

3. Allows students to pursue a subject which is of special interest to him. In turn, this interest may spur pride and effort in exercising his writing talents to do justice to this interest.

4. In this pursuit, the student can experience learning in depth and thereby gain a feeling of competency and authority in one field. The research paper, properly

supervised and incorporated in the total writing curriculum, can provide a student with a sense of achievement. Students can be proud of the hours of 'work' they invest in such a paper, and justly pleased with the number of pages they have turned out--if the pages reflect the merits of the research paper in the best sense of the word. They provide him with tangible evidence of what he has accomplished, and hopefully learned.

5. The investigation of a special topic may stimulate the student to pursue his topic further; and at the same time the whole process will introduce him to an awareness of research techniques which may be of value in other courses and in subsequent out-of-school experiences.

C. Application in the classroom:

1. Assigning extensive research papers is recommended primarily for juniors and seniors who have revealed some command over written expression in other types of writing. The composition instructor needs to consider carefully the writing competencies of his or her students and their special interests and needs before assigning a paper which requires a relatively large investment in time, effort, and ability.

2. Students must be advised not to merely copy material from encyclopedias and other source books. In order to prevent this kind of wholesale copying the researcher must first narrow his topic down to a particular, manageable point so that he has a specific problem or thesis to guide him in his search.

3. Research papers require considerable time, both for completing the research and for writing the paper.

4. Because of its complex and demanding nature, the composition teacher needs to supervise the whole process carefully.

5. The student needs to be encouraged to select only the relevant data, to explain its significance and relevance to his thesis, and to arrive, gradually, at his own conclusions.

6. The teacher should spend time before giving such an assignment in explaining how to use the library, collect data, how to footnote and write a bibliography, and how to write an outline before writing the paper.

7. The teacher can check on the progress of the student's research most effectively by scheduling individual conferences.

8. The teacher should be realistic in judging the time needed to evaluate this type of paper, and plan to devote time to these papers which reflects the efforts of the students and the proportionate weight of the 'grade' assigned to them.

9. The teacher needs to weigh carefully the merits and difficulties involved in writing the research paper, and bear in mind that some of the writing objectives to be gained therefrom can be accomplished by shorter papers more frequently administered.

V. Journalism

A. Stylistic characteristics:

1. Since the reporter in a newspaper attempts to present the news impartially to a mass audience the style of writing is basically objective and impersonal.

2. The journalistic style emphasizes brevity, succinctness and pointedness. Its need for extreme economy and directness minimizes involved and intricate sentence patterns, complex punctuation devices and other than essential adjectives and adverbs. Strong, precise, active verbs often abound in good journalistic writing.

3. Paragraph development is also minimal (that is, short or even one-sentence paragraphs may occur quite frequently) because each sentence is apt to present one single aspect of the event being presented.

4. The first line of a news article must be attention-getting and briefly indicate the who-where-when of the event.

5. The newspaper style of writing, in order to make up for lack of time and space, may be described as dynamic, dramatic and colorful.

6. The journalist often adheres to a formula in writing a news article when using the inverted pyramid--in which he covers the essential points in the first few lines while he is still assured of the reader's attention. He usually leaves the 'why' for the end of the article, if it is covered at all.

7. The newspaper writer can identify almost instinctively what is relevant and interesting for the public, and is capable, by selection, emphasis and even by his choice of words, of making his article more interesting than it intrinsically merits. Sometimes, therefore, it is asserted, the journalist helps 'make' the news, as well as to 'report' it.

B. Specific value in the total writing curriculum:

1. A unit on newspaper writing can give students a chance to examine their own community and its activities in a more critical, objective and comprehensive perspective.

2. Newspaper writing would provide an excellent device for stressing expository writing. It could also help teach the value of economy and succinctness of expression in writing, and the need to choose the precise word to insure maximum meaning and effect.

3. A unit on newspaper writing can provide a variety of writing topics that could appeal to the interests of the entire class: sports column, fashion notes, book reviews, editorial, letter-to-the-editor, special feature articles, etc.

4. Experience in journalistic writing can provide an excellent opportunity to show the need for and techniques of editing--an experience which would have relevance to all the subsequent writing a student might produce.

5. Practice in constructive headlines can provide insights into the organic relationship between the headline (or the title of a theme) and the 'body' of the paper.

6. Such a writing experience can foster attitudes of presenting the 'facts' as clearly and directly as possible, and to allow them to speak for themselves, rather than to permit the writer to 'speak' for them. At the same time students can become aware of how inevitable, and indeed how human it is, to inject elements of propaganda (or personal bias) in almost all news writing.

7. By writing newspaper articles and studying the newspaper students can also learn about the function and value of free reporting in a democratic society, and their responsibility in reading the paper as a citizen, and reacting to it intelligently.

8. Newspaper writing forces the writer to acknowledge the demands of writing for a general, average, amorphous public.

9. Writing editorials could provide an excellent opportunity for persuasive-argumentative writing.

10. This type of writing accents the need for appropriate usage, and accurate spelling and punctuation.

C. Application in the classroom:

1. Newspaper writing can easily be related to a study of the newspaper and the mass media.

2. The entire class can be involved in a variety of ways to suit individual interests in setting up a mock student paper.

3. Examination of outstanding newspapers in the country would help determine criteria for good newspaper reporting.

4. A field trip to a newspaper plant, if possible, would stimulate interest in and understanding of this type of writing.

5. Inviting a newspaper editor or a field reporter to speak to the class would possibly serve the same function as (4).

6. The class could decide on ways and criteria for judging the best news articles, editorials, sports column, etc.

7. If possible, the teacher could easily break the class down into groups while getting 'copy' ready for press.

VI. Autobiographical Writing

A. Stylistic characteristics:

1. As in all writing, the precise style of writing will vary with the personality and character of the writer, with his subject, his audience, and with his command over written expression. In such writing there should be room for the expression of a personal style for each writer, so that any single piece of autobiographical writing should reveal some coherent and consistently developed personal imprint.

2. Unity in this type of writing is often achieved by chronology and by adhering to a particular setting, since the writer automatically reverts to narrative techniques in telling his 'story.'

3. As a general rule the style generated by autobiographical writing will tend more to the personal, relaxed, and informal than to the objective, impersonal and restrained writing exemplified by the research paper, the book review or by the news article.

4. The writing may frequently be direct, anecdotal, concrete, and make frequent use of specific examples, even though it may give the appearance of rambling and 'loose' organization.

B. Value and Application

1. Autobiographical writing can be adapted to several forms: log, diary, single episode from a person's life; "What I Believe,;" My plans for the future; my favorite relative; places visited; dreams; a chapter in my life; when I'm 80, my reaction to..., etc. It can also readily be adapted to in-class and out-of-class writing, and to long papers as well as to shorter ones.

2. This type of writing can appeal to all age groups, and at the same time accommodate individual differences. In fact, the younger adolescents may react more genuinely and openly to this type of writing because they are less inhibited and more anxious to write about themselves. However, all adolescents are interested in themselves, and usually would respond favorably to expressing this interest in writing. If motivation is an important factor in stimulating effective writing, this form of writing would rank very near the top.

3. Such writing can easily be related to the study of literature and can be used to extend the writer's knowledge of narrative techniques, character development, and descriptive writing.

4. Writing assignments emphasizing humor, satire, suspense, mystery and drama can be developed within the broad context of autobiographical or personal experience papers.

5. This type of writing assignment assures familiarity with the material being written about, interest in it, and a written-in motivating impulse to share experiences

which are naturally so personal and vital to the writer. These factors may contribute a great deal to uninhibited writing which may give pleasure and a sense of accomplishment to all writers, regardless of their age or the level of their writing competencies. Pleasure in writing, after all, may lead to more and better writing.

6. The flexibility and the personal qualities inherent in autobiographical writing may offer one of the best methods for introducing the writer to the 'mysteries' of style.

METHODS STRAND

I. Concepts

   A. Of vital significance to successful student writing is the setting of realistic and achievable goals appropriate to the adolescent's needs, ability and interests.

      1. The setting of goals requires the teacher to understand relation of background to dialects, usage, attitudes toward writing, and suitability of topics for writing.

      2. It is important to understand differences in the language development of boys as contrasted with that of girls. Differences also in physical co-ordination result in variations in speed and clarity of handwriting.

      3. Many adolescents have similar problems in writing:

         a. Need to recognize the necessity for shifting levels of language usage in relation to appropriateness

         b. Need to develop ability to choose controlling idea wisely and to stick to it

         c. Need to concentrate on writing paragraphs before attempting long themes and research papers

         d. Need to observe carefully before writing, to develop ability to think clearly, to organize and present ideas with reader in mind, and to follow conventions related to sentence sense, paragraphing, spelling, punctuation, capitalization, and manuscript form

  e. Need to master common usage errors (but on an individual basis in a laboratory or guided study situation) such as those involving verbs, pronoun reference, and agreement

B. Success in the teaching of writing and language depends to a great extent on an understanding of factors influencing motivation.

  1. Pupils are more likely to improve in writing if they see meaning in their activities. The teacher needs to convey to them his understanding of writing as communication by her emphasis upon their own thoughts and feelings. Use should be made whenever possible of writing for real communication--writing letters as a courtesy, or to order something, writing for the school paper, keeping a record for classmates, etc.

  2. Using pupil interests as a source of motivation involves making use of literature discussion, of outside reading, of activities in other classes, out-of-school activities, and of current happenings as represented in newspapers, TV, radio, and movies.

  3. Motivation is directly related to the pupil's self-concept. Elimination as far as possible of anxiety and competition in favor of stress on co-operation will result in improved motivation. Approval of teacher and peers is especially encouraging in most learning activities involving writing.

C. Performance will be more likely to improve if learning experiences stress process as well as product.

  1. Emphasis upon process involves concern for discovery and inductive learning. Thus organization of learning experiences, as in a teacher's plan, becomes highly significant if the pupils are to discover relationships and develop understandings that will lead to desired concepts, skills, and abilities.

  2. Use of a positive approach helps pupils learn on the basis of meaning and interest rather than because of fear of punishment.

  3. Learning processes that require group work are often desirable in the teaching of writing for:

    a. Gaining approval of peers

    b. Learning skills necessary for effective co-operation

   c. Producing the better result that may come from group effort

   d. Providing an opportunity for pupils to learn from each other

4. There must also be opportunities for each pupil to do individual work to develop independence in thinking and working and to develop his own potential.

5. Emphasis upon the process of learning requires providing practice in making choices in judging results in different situations:

   a. Assignments

   b. Classroom activities

   c. Study of mediocre writing in contrast to superior writing

6. In kinds of learning where mastery is essential, drill is a significant part of the learning process, as in learning language patterns:

   a. Must be appropriate to each pupil's needs

   b. Must be based on pupil's understanding of appropriate response

   c. Usually should be brief but frequent

   d. Should be followed by immediate analysis of progress and by many opportunities to practice the new learning in different but similar situations

D. Recognition of the significance of self-concept and motivation in learning necessitates recognition also of the importance of success and of appropriate and reliable evaluation.

1. All pupils cannot be successful unless learning experiences involve many different kinds of writing at many different times.

2. The teacher must be realistic about paper-grading:

   a. He cannot provide the writing experiences and the evaluation probably needed unless he has a reasonable load, such as 25 pupils in each of four classes as recommended by the Conant report and by NCTE.

b. It is better for both pupil and teacher for the teacher to mark only those corrections the pupils can profit from and do something about.

c. Special attention should be given to favorable aspects of a pupil's writing whenever possible.

d. Pre-correction can save the teacher's time and make pupil's independent.

e. Every pupil should have some response to his writing if he wishes it: sometimes by the teacher in writing and in a conference, and sometimes by his classmates and by pupils in other classes.

3. Keeping folders containing written compositions readily accessible helps both pupil and teacher see growth as well as persistent weaknesses.

II. Learning Experiences Through Which Understanding of Concepts Was to be Acquired

A. Reactions to teaching situations. (Students reacted in both written and oral form to a variety of high school situations involving the teaching of writing to adolescents.)

B. Lecture on language development of children and adolescents.

C. Role-playing. (Students took parts of teachers and pupils in situations involving writing, as in the making of assignments and the carrying out of a conference with a pupil with difficulties in writing.)

D. Observation of pupils in local high schools (voluntary).

E. Tutoring of pupils in local high schools (voluntary).

F. Observation of and conferences with instructors in freshman English at the university level.

G. Interviewing and reporting interviews with high school English teachers in home town.

H. Reading and discussion of assigned chapters in the two textbooks and of professional articles.

I. Evaluation of compositions written by adolescents.

J. Discussion with a high school teacher from Detroit and with the supervisor of language arts in the Detroit public schools. (This activity was scheduled following the marking by the Project English class of a set of themes written in the Detroit teacher's high school class.)

K. Participation in small group as well as large group activities.

Chapter IV

EVALUATION AND IMPLICATIONS

Procedure

Four groups of students participated in the study. Control groups A and B completed the customary preparation program involving separate courses in freshman English, modern English grammar, and methods of teaching literature and composition; group A completed student teaching in fall 1964, and group B, in winter 1965. Experimental groups A and B took the new two-term unified program in fall 1964 and winter 1965, as well as freshman English and a separate methods of teaching literature course; group A completed student teaching in spring 1965, and group B, in fall 1965. The data reported in this study were based upon 100 students; of these, 27 were in Control A; 30 in Control B; 22 in Experimental A and 21 in Experimental B.

Evaluation

The Project team planned the evaluation program to determine whether the experimental group was, after the unified learning experiences, superior to the control group in several ways:

1. Did they write more effectively?

2. Were they better able to recognize good writing by adolescents?
3. Did they have more understanding of certain concepts about the English language?
4. Were they better prepared for those student-teaching responsibilities concerned with the teaching of writing and language?
5. Did they, during student-teaching, perform better in the teaching of writing and language?
6. Did they feel more confident about their preparation to teach writing and language?

Data were secured to study the initial status of the control and experimental groups prior to treatments. Two sets of scores, those on the M.S.U. English test and the M.S.U. Reading Test, were discarded since they were not available for those participants who had transferred from other institutions. Because of an error in time of administering the STEP pre-tests, these scores appear to be misleading and are not reported in this study. But scores on the vocabulary and general information sections of the standardized College Qualifying Test were utilized, as were variables such as the number of credits and grade-point averages in English courses and the grade in Education 327D, Methods of Teaching Secondary School English.

A discriminant analysis was performed (see Table 1) and revealed that the four groups were initially similar on the standardized tests, they had similar grades in English and Education courses,

TABLE 1

DISCRIMINANT ANALYSIS OF DATA FROM ENTRANCE TESTS AND TRANSCRIPTS FOR FOUR GROUPS

Tests and Courses	Experimental Groups A N=22	Experimental Groups B N=21	Control Groups A N=27	Control Groups B N=30	Total N=100
			Group Means		
Verbal	61.45	56.52	56.70	56.80	57.74
Information	51.36	47.86	47.59	52.56	49.97
Total English Credits	42.95	37.59	35.77	40.43	39.13
English GPA	2.67	2.69	2.60	2.71	2.66
Ed. 327 Grades	2.80	3.00	2.86	2.73	2.84
			S.D.		
Verbal	8.66	10.95	14.37	11.73	11.77
Information	7.23	11.56	12.14	8.96	10.26
Total English Credits	4.76	9.98	9.11	6.89	8.25
English GPA	.58	.38	.46	.42	.46
Ed. 327 Grades	1.18	.70	.86	.83	.89

Latent Root = .787 Per cent of Trace = 68.5

$F_1 = 15$ Test of H_2 $F = 1.53 < F \frac{15}{\infty} 1.57 > .05$

$F_2 = 254$

and they had about the same number of credits. This statistical procedure takes into account the relationships between all variables, variability of group means on the variables, and individual variability about group means on all variables. Therefore, differences among the groups were non-significant, and for practical purposes the four groups could not be distinguished from each other initially.

After student teaching, participants reported the extent of their experience in teaching language and written composition. (See Rating IV in Appendix.) Many taught in more than one kind of English course but an analysis (see Table 2) shows there was no difference between the experimental and control groups in the kind of experience provided by student teaching in the public schools.

TABLE 2

FREQUENCY OF STUDENT TEACHING IN DIFFERENT KINDS OF ENGLISH COURSES BY EXPERIMENTAL AND CONTROL GROUPS

Kind of Course	Experimental Groups	Control Groups
Primary emphasis on literature	20	27
Emphasis on both composition and literature	35	50
Primary emphasis on composition	5	2

The Project team designed all other evaluation instruments used in the study. All students took the three-part Comprehensive Test at the beginning of student teaching. The two-hour test (see Appendix) dealt with the teaching of writing and language at the high school level and required the writer to demonstrate his ability to think clearly and to express his ideas effectively. Part I asked for a reaction to a high school teacher's assignment involving the study of language and the writing of a composition. In Part II participants evaluated a theme written by one of the high school students in response to the assignment given in Part I. Part III gave the writer an opportunity to explain his treatment of the high school student's theme in Part II. Thus an effort was deliberately made to design a unified measuring instrument consistent with the unified nature of the new course.

Three team members and an experienced teacher of writing in the freshman program at Michigan State University participated in the scoring of the Comprehensive Test. Each paper was read by three readers, each of whom used a rating sheet designed by the team (see Appendix). To complete the forms, readers had to look for specific concepts about language, about teaching language and writing to adolescents, and about evaluating the written work of adolescents. In addition, readers had to react to the organization, style, and mechanics of each paper.

Before data for the experimental and control groups were compared, a study was made of the reliability of the four readers (see Table 3). Because no paper was read by all four raters, the four ratings were collapsed into three; thus only three estimates are provided on each part of the tests. On Part I of the tests, the readers were to rate not only the student's analysis of the strengths and weaknesses of the teacher's assignment, but also the student's organization, style, and mechanics as demonstrated in the analysis. The median reader reliability on each was as follows: strengths, .51; weaknesses, .57; organization, .18; style, .20; and mechanics, .32. On Part II, in which the student graded a pupil's theme, the median reliability was .87. On Part III, the

TABLE 3

ANALYSIS OF RELIABILITY OF THREE READERS RATING PARTS I, II, AND III OF THE COMPREHENSIVE TEST

Concept or Ability Rated	Experimental Readers I,II	Experimental Readers I,III	Experimental Readers II,III	Control Readers I,II	Control Readers I,III	Control Readers II,III	Md. Reliability
Part I							
Strengths	.37	.55	.40	.52	.51	.59	.51
Weaknesses	.33	.53	.78	.47	.60	.60	.57
Organization	.19	.18	.29	.12	.06	.49	.18
Style	.24	.47	.13	.14	.12	.24	.20
Mechanics	.33	.30	.42	.18	.07	.41	.32
Part II							
Total score	.92	.84	.88	.86	.71	.76	.87
Comment:							
Tone	.64	.53	.58	.50	.50	.53	.53
Word choice	.25	.33	.24	.08	.23	.25	.25
Mechanics	.46	.36	.20	.43	.23	.48	.40
Next steps	.56	.60	.23	.26	.19	-.10	.25
Part III							
Total score	.72	.44	.60	.39	.48	.28	.46
Justification of:							
Comment	.41	.09	.27	.15	-.03	.19	.18
Grade	.69	.43	.62	.64	.55	.61	.61
Organization	.25	.00	.36	.00	.23	.23	.23
Style	.11	.00	.24	.16	.18	.41	.17
Mechanics	.09	.03	.36	.27	.18	.27	.23

student's explanation of his grading of the theme, the median reliability was .46. It is believed, therefore, that the readers were looking for the same kinds of evidence and were giving similar weight to what they found.

The experimental and control groups were then compared on all parts of the Comprehensive Test (see Table 4). The average sum of

TABLE 4

AVERAGE SUM OF RATINGS ON PARTS I, II, AND III OF COMPREHENSIVE TEST AND ON STEP WRITING TEST

Concept or Ability Rated	Experimental	SD	Control	SD
		Part I		
Strengths	9.89	3.06	9.31	2.99
Weaknesses	11.73	2.61	11.75	2.90
Organization	9.34	2.55	9.15	2.40
Style	9.50	2.30	9.31	1.90
Mechanics	8.61	3.19	7.88	2.49
				≈1.24 non-sig.
		Part II		
Total	28.66	10.96	39.35	9.90
Tone	9.07	2.75	8.66	2.43
Choice	7.38	2.15	7.10	1.82
Mechanics	7.22	2.49	7.10	2.74
Next Steps	11.45	2.47	11.22	1.83
		Part III		
Total	31.59	7.34	32.34	6.08
Just. of Comments	14.80	3.00	14.98	3.23
Just. of Grades	17.30	1.56	16.76	2.60
Organization	9.25	2.15	9.01	1.85
Style	9.41	2.04	8.98	1.72
Mechanics	7.43	2.06	6.76	2.14
				≈1.10 non-sig.
		STEP Test		
Total	316.13	16.18	317.39	11.23

the ratings was used as the composite evaluation with a high score indicating a favorable reaction of the readers; a high score on all other factors indicates an unfavorable reaction. No significant differences were detected between the two groups on any part of the Comprehensive Test. On the basis of this evaluation, the experimental course produced students who were no better or worse than the students taking the customary program--in regard to their ability to write, in their understanding of certain concepts concerning language and teaching, or in their ability to evaluate the writing of adolescents.

The standardized STEP post-test, an objective-type measure of writing ability administered during the same week as the Comprehensive Test, provided further evidence there were no significant differences between the experimental and control groups at the time they were ready to begin their student teaching. The average sum of the scores made by the experimental group was 316.13 (S.D. 16.18) and that for the control group was 317.39 (S.D. 11.23).

The team also developed instruments that were designed to detect possible differences between the two groups in their actual performance as student teachers in high school classrooms. (All of these instruments are included in the Appendix.) Rating I was completed by the teacher supervising the student teacher; Rating II, by each pupil in one or two classes taught by the student teacher; and Ratings III and IV, by the student teacher himself. The first three contain similar statements describing qualifications of a teacher of language and writing. Symbols from 1 through 5 provide the basis for rating the student teacher on each competency. The percentage of students in experimental and control groups receiving each rating on each item is shown, along with means and standard deviations in Tables I, II, and III in the Appendix. These data do not reveal any statistically significant differences between the student teachers in the experimental group and those in the control group.

Thus a comparison of the two groups as student teachers neither supports nor refutes the merits of the new unified program. Ratings, however, do reveal certain tendencies that seem worth noting. On fifteen competencies the experimental group was rated distinctly differently (t-value of 1 or more) than was the control group (see Table 5). On seven of these competencies the supervising teachers appear to rate the experimental group higher and on one, lower. Especially worth noting is their relatively high rating on seven competencies basic to the goals of the unified course: 1. Makes consistent use of concepts and knowledge about language and linguistics in his teaching of writing, 2. Understands relationship of language development to adolescents' personal and social characteristics, 3. Teaches grammar effectively, 4. Teaches usage effectively, 5. Uses a variety of materials to help pupils learn to write, 6. Takes advantage in writing instruction of activities and interests outside the English classroom, and

TABLE 5

COMPETENCIES ON WHICH EXPERIMENTAL GROUP RECEIVED DISTINCTLY HIGHER OR LOWER RATINGS BY AT LEAST ONE GROUP--SUPERVISING TEACHERS, PUPILS, OR STUDENT TEACHERS*

Competencies	Groups Giving Distinctly Higher or Lower Rating		
	Sup.Tch.	Pupil	St.Tch.
1. Makes consistent use of concepts and knowledge about language and linguistics in his teaching of writing (Comparable competency on pupil rating: Demonstrates that writing relates to all forms of written and spoken communication such as literature, the newspaper, and public speech)	H	H	L
2. Teaches grammar effectively (e.g. parts of speech, clauses)	H		H
3. Makes assignments clear		H	H
4. Provides ways for pupils to obtain reactions from their peers	L	H	
5. Uses a variety of materials to help pupils learn to write	H		
6. Understands relationship of language development to adolescents' personal and social characteristics	H		
7. Takes advantage in writing instruction of activities and interests outside the English classroom	H		
8. Gives both-in-class and out-of-class writing assignments	H		
9. Teaches usage clearly (e.g. He has wrote.)	H		
**10. Marks only errors which pupil is capable of doing something about			H
**11. Has helpful conferences with pupils about writing			H

TABLE 5 - Continued

Competencies	Groups Giving Distinctly Higher or Lower Rating		
	Sup.Tch.	Pupil	St.Tch.
12. Teaches punctuation and mechanics effectively			H
13. Recognizes improvement of pupils in writing without over-stressing competition			H
14. Teaches letter writing effectively			H
15. Arranges for pupils to receive prompt reaction to their writing			H
16. Helps pupils meet standards of legibility, neatness and form		H	

---

*A t-value of 1 or over was taken as the index of ratio, but no differences are statistically significant

**Pupil rating form (II) has no comparable competency

7. Gives both in-class and out-of-class writing assignments. The one competency on which the supervising teachers were inclined to rate the experimental group lower than they rated the control group was also one on which the pupils tended to rate the experimental student teachers higher: Provides ways for pupils to obtain reactions from their peers. It seems not unreasonable to wonder whether this competency might be one on which the pupils would be better qualified to judge than the supervising teachers. It should be noted, however, that supervisory teachers and pupils were aware of which groups were experimental. This does possibly contaminate the data.

At the end of the rating sheet was a space where the supervising teacher might comment. Though no conclusions can be drawn from these statements, each of the following illustrates the opinions of more than one supervising teacher:

Comments concerning student teachers from the control group

> Miss_____ has lacked confidence in her ability to plan and carry out assignments without a good deal of time in co-operative planning with the co-operating teacher; it is therefore difficult to evaluate her performance in planning, use of materials, and assignments. Her strengths in teaching writing are in her willingness to work with individual students in stimulating and revising, her ability to evaluate student writing in a fair and effective manner, and her desire to find effective ways of presenting lesson materials. She needs help most in broadening her own and her students' experiences, providing for a variety in instructional methods, and planning integrating experiences to utilize the principles of grammar and mechanics in writing assignments.
>
> * * * *
>
> My judgments are colored by my bias in favor of linguistics. Number 2, for instance, (understands relationship of language development to adolescents' personal and social characteristics), shows very clearly our differences. Miss _____ is quite frank in her opposition to a linguistics approach. Where I consider usage differences as differences and that a "less educated" dialect should be supplemented by a "more educated" dialect (because of middle class biases, etc., etc.), Miss_____ feels that "ain't done nothing" is less communicative, and somehow lazy and slovely. Her vocabulary she feels, should not be "watered down" for students; it is their job to bring their vocabulary up to hers. I think that she gradually modified these views when faced with the practical problem of communication--but not nearly enough.
>
> * * * *
>
> [Her] general knowledge of writing techniques was good. However, her method of presenting the techniques to the students and providing them with a variety of situations in which to apply them was somewhat limited.
>
> [She] also had a rather alarming lack of knowledge and understanding of the grammatical structure of the language. Both in terms of the traditional and structural approaches, she felt quite inadequately prepared.
>
> * * * *
>
> [He] is himself a writer of short stories and poetry, and spring term will be one of the editors of the M.S.U. creative writing magazine. He enjoys reading student writing, likes to write comments on the papers, encourages the students to meet with him to discuss ways of improving their writing. His suggestions to the students are sound. He doesn't make a

fuss about grammar or spelling, but does insist on clarity, on effective communication. During a unit in which all five classes (grades 9 and 10) were writing short stories, he was immensely helpful in leading students to an understanding of character development, creation of mood and atmosphere. I found him outstanding in his interested and imaginative approach to student writing.

* * * *

[She] followed the textbook carefully. I felt she should have been more creative and inspirational in presenting material. She actually did not attempt to show the students how to develop writing skills. They were assigned a topic and told to write--but they were not stimulated. I was disappointed in this particular phase of her teaching; however, she was good in many other areas.

Comments concerning student-teachers from the experimental group

In this particular phase of the English program she has been the best student teacher I have worked with out of seven.

She has done an excellent job in many of the areas which have been entirely neglected by previous student teachers--conferences with pupils, prompt reaction to writing, constructive comments, variety of activities, etc.

* * * *

His instruction gave the students some of the best English they have ever had. His craftsmanship as a teacher gave them an insight to the value of craftsmanship in writing, theirs or others. He is a good teacher and a good product of your project.

* * * *

This student has real writing ability. I have been most pleased with the comments she has written on students' themes. She is able to pinpoint precisely strengths and weaknesses. Her comments, too, indicate an understanding of students and have been encouraging for them to read.

* * * *

He has a very good understanding of the power and beauty of the language, especially in creative writing, or description and narration.

However, [his] chief weakness is in correlating these limited areas of knowledge with the total English program. Seeing the relationship between creative writing and exposition is difficult for him....

Similarly, [he] has a good background in traditional grammar and some knowledge of linguistics, but he does not understand the relationship between grammar and sentence structure. And he does not put his knowledge to any practical use in the classroom.

* * * *

> Theme comments were unusually perceptive. They were most encouraging and helpful. I have noticed the greatest improvement in Project English's teachers in the area of evaluating themes. I would recommend this course be included even though the Project is finished. To me it is invaluable.

* * * *

One competency where pupils rated the student teachers from the unified course as better qualified than other student teachers reveals agreement with the ratings by supervising teachers: Demonstrates that writing relates to all forms of written and spoken communication such as literature, the newspaper, and public speech. Here there is similarity to supervising teachers' high rating of the student teachers' understanding of concepts. The pupils also tended to feel these student teachers were better able to make clear assignments and to help with standards of legibility, neatness, and form.

The self-evaluations by student teachers from the new course tended to be higher than those of other student teachers for eight competencies and lower for one. They, as well as the supervising teachers, appeared to use higher ratings in regard to their teaching of grammar. Their evaluations of the clarity of their assignments gave support to the high rating by the pupils. Other competencies which came out higher in the self-evaluations of the experimental group were: 1. Marks only errors which pupil is capable of doing something about, 2. Has helpful conferences with pupils, 3. Teaches punctuation and mechanics effectively, 4. Recognizes improvement of pupils in writing without over-stressing competition, 5. Teaches letter-writing effectively, and 6. Arranges for pupils to receive prompt reaction to their writing.

The one competency on which the self-evaluation by the experimental group was lower than that of the control group was one on which they were rated higher by the supervising teachers and which was central to the experimental course. Since it was hypothesized that the students taking this course would be more likely than others to make consistent use of concepts about language and linguistics in the teaching of writing, the tendency of the supervising teachers to give the experimental group higher ratings was expected; but the lack of confidence expressed in the student self-ratings was unexpected. This low self-rating may indicate a possibility that the more informed a student becomes about language and writing, the more severely he judges his performance in the high school classroom. Should such a possibility actually be the case, the need to help beginning, idealistic teachers establish realistic goals for themselves becomes obvious.

There were too few ratings on the various types of writing to provide useful data. The variation in student-teaching situations was apparently so great and such a small number of student teachers taught any one type of writing that each sample was too small to be useful--except in the case of letter-writing. Here the experimental group may have felt a bit more confident than the control group.

A fourth rating sheet provides additional data concerning the attitudes of both the experimental and control groups. After completing student teaching, they filled out Rating Sheet IV, an open-ended form with space for answers to such questions and directions as 1. In what ways did you feel best prepared to teach writing? 2. In what ways did you feel most inadequate in your teaching of writing? 3. What aspects of your on-campus work were particularly helpful in preparing you to teach writing? 4. Which of the aspects of your on-campus preparation related to writing or the teaching of it were of little or no help? and 5. Describe your feeling about yourself as a writer and as a teacher of writing.

When the responses to Rating IV were coded and categorized, they revealed no statistically significant differences between the two groups of student teachers. But as in the case of responses to Ratings I, II, III, certain tendencies are worth noting (see Table 6).

TABLE 6

PERCENTAGES OF EXPERIMENTAL AND CONTROL GROUPS
INDICATING CERTAIN AREAS OF STRENGTH
AND WEAKNESS IN THEIR PREPARATION*

Area of Strength or Weakness	Percentage Indicating			
	Strength		Weakness	
	Ex.	Cont.	Ex.	Cont.
1. Ability to evaluate writing	41	20	10	13
2. Ability to use appropriate teaching methods (motivating pupils, making assignments, etc.)	31	8	15	25
3. Ability to teach writing process (organization, paragraphing, etc.)	10	23	3	2
4. Understanding of certain types of writing (creative, expository, etc.)	8	12	10	7
5. Miscellaneous	18	10	31	18

*Since some student teachers indicated a strength or weakness related to more than one aspect of their preparation, the total is more than 100%.

Those who took the unified course appear to feel more confident about their ability to evaluate writing and about their ability to use appropriate methods; also they are less inclined to mention so frequently miscellaneous weaknesses, such as fear of discipline problems. Though they do not mention weaknesses in ability to teach the writing process, they are less likely than the control group to mention this ability as a strength. Since many of the learning experiences related to methods and evaluation were the same for both groups, any real differences might possibly be explained either by the additional preparation in writing or by the unified aspect of the preparation. If the additional instruction in writing could be proved responsible, again (as in the case of self-evaluations of consistent use of concepts about language and linguistics in the teaching of writing) lack of confidence might be considered as a possible result of increased awareness of problems in the study of language and writing.

Comments, however, written in response to the request for a description of themselves as writers and teachers of writing reveal no significant differences (see Table 7). Approximately the same number in each group feel confident, average, or below average. It may be worthwhile to note that again the experimental group seems to express hesitancy, since 41% of this group indicate insufficient evidence on which to judge themselves as teachers of writing. Following are statements illustrative of those, written by students in both groups:

TABLE 7

PERCENTAGES OF EXPERIMENTAL AND CONTROL GROUPS INDICATING VARIOUS DEGREES OF CONFIDENCE IN ABILITY AS A WRITER AND AS A TEACHER OF WRITING

Degree of Confidence	Percentage Indicating			
	Ability as Writer		Ability as Teacher	
	Ex.	Cont.	Ex.	Cont.
Above average	26	33	15	31
Average	31	31	23	21
Below average	8	18	5	18
Insufficient evidence	36	15	41	21

Comments written by students in the control group who had a writing course beyond the freshman one

> Any writing talent that I possess has been mainly self-learned, as far as I am concerned. I have been encouraged in my writing, but I have not been advised to any extent. My interest in writing will be helpful in my teaching the subject, but I do not feel that my preparation in this field has been adequate.
>
> * * * *
>
> I feel confident in my writing ability and that my strongest teaching skill is in writing. In student teaching I found that the students reacted well to my ideas and presentation in the teaching of writing and that they made some great improvement.

Comments written by students in the control group who had no writing course beyond the freshman year

> I think I learned something about teaching writing from the experience in student teaching. However, I am sure that I have a lot more to learn about it. I feel that I can write effectively but again this is from my own experience in writing and not from any specific course I had in college.
>
> I feel that some course in teaching writing should be required of prospective English teachers. If there were such a course I would take it. Linguistics has been no help to me in teaching anything. Much more important, practically speaking, would be a course in writing and teaching writing for English teachers.
>
> * * * *

> I feel that I am better prepared as a teacher of writing as a result of my research for the lessons I had to teach as a student teacher. However, I still feel very inadequate as a writer and as a teacher of writing. I regret that I haven't done more writing of my own and that I haven't taken any classes in writing at college.

Comments written by students in the experimental group

> As a teacher of writing, I feel that I have not had enough background in usage, grammar, and generally a backlog of rules to rely upon in teaching. I know the correct word or phrase, but I do not know why it is correct, that is a specific rule or definition I could use to guide students. This, I feel, is not my fault. English teachers need a course dealing with this.

* * * *

> As a writer I'm okay--perhaps above average. As a teacher of writing--how can I say? My greatest asset as a teacher of writing is that I'm an experimenter and an innovator. I'm weak on emphasizing grammar but strong (hopefully) on stirring up emotions and responses to literature and life which can be expressed in writing.

* * * *

> I feel that I can write and can do a good job when I am interested and motivated. As a teacher of writing I was disappointed. My students gained a great deal in organizational and structural techniques but in the area of style and language I felt I had only scraped the surface in their writing.

* * * *

> I do not enjoy writing a great deal because many of my teachers seemed to concentrate on quantity and a completed assignment, rather than quality and a well-written paper based on logical thought or creative expression. Project English changed my attitude toward writing and offered some good methods for teaching the student and the teacher the why and how of written expression and communication.

In response to the question concerning the value of on-campus work as preparation for teaching writing, student teachers appear to vary.(see Table 8). Again students often mentioned more than one aspect, but differences are not statistically significant. Though student teachers in both groups seem loath to indicate least helpful aspects, 38% of the control group listed the customary modern English grammar course. In contrast, 85% of the experimental

TABLE 8

PERCENTAGES OF EXPERIMENTAL AND CONTROL GROUPS INDICATING VARIOUS ASPECTS OF THEIR ON-CAMPUS WORK AS OF MOST AND LEAST HELP IN PREPARATION FOR TEACHING OF WRITING*

On-Campus Work	Percentage Indicating			
	Most Help		Least Help	
	Ex.	Cont.	Ex.	Cont.
1. New unified course	85	--	13	--
2. Customary modern English grammar course	--	3	--	38
3. Methods course	--	53	--	3
4. Other English courses	41	60	3	13
5. American Thought and Language	13	4	3	3
6. Miscellaneous	8	7	21	13

*Differences are not statistically significant

group indicated, as one of the most helpful aspects, the unified course. Their comments, though sometimes shorter, are represented by the following one written by a member of the group:

> Every phase of Project English at one point or the other came echoing back during various teaching situations I was faced with handling--most especially when I corrected the trial set of papers as part of the Project's study of handling student work....
>
> The instruction I received in Project English concerning the grading and evaluation of papers I found invaluable. The circular entitled "Why Don't English Teachers Write?" induced me to re-evaluate my own writing and to concentrate on my own writing. Through such involvement and personal experience I felt more adequate to assess other writing. This one small article definitely had a significant influence upon my writing and evaluation of students' work. The textbook, Teaching Language and Literature by Loban, Ryan, and Squire and the reading material in this text has been most helpful. It presents a variety of new approaches to the teaching of writing as well as the theories behind these methods. I've made good use of this text in my student teaching experience and shall continue to do so.

> I can't say that any aspects were of no help. At the time there were phases that didn't seem applicable, but I found use for them later. I would say that the instruction in the new grammars and in linguistics has been of little help, but solely because the time element prohibited extensive study, and I feel I would need more depth before implementing such information.

Limitations Affecting the Study

In reviewing the procedures used in the study and the evaluation made of the results, the Project team sees several factors that may well have presented serious handicaps. The first, an unavoidable one, resulted when a member of the original team had to leave following the first year of planning. His replacement was at a considerable disadvantage in beginning the new course without a complete understanding of the philosophy supporting it--the kind of understanding that develops only after months of co-operative planning with other instructors. Also it was unfortunate that the second instructor had himself to be replaced during the third year of the Project when the Comprehensive Tests were evaluated. However, since the analysis of reader reliability indicated no significant differences, this shift in personnel probably influenced team morale more than it did the results of the study.

No doubt the change in instructors affected the study in another way. In the original plans, the man who taught the separate grammar course to the control groups was to have adapted many of the same learning experiences for use in the experimental, unified course. Though the replacement made every effort to follow plans provided him, unavoidable shifts became apparent to the four other team members who had worked together for the longer period.

At the conclusion of the new course, the three instructors who had done most of the teaching agreed that probably a change had taken place in themselves as well as in their students. Though devising instruments to measure such a change had not occurred to the team during the year of preparation, all wished at the end of the study for something more objective to report than opinion. Yet the judgment of these three experienced teachers who had worked closely together three mornings a week for six months supports the conclusion that their understanding of writing, language, and teaching had been considerably increased and that their future work in any teacher preparation program would demonstrate the benefits derived from working with each other. Though instructors readily admitted that they may have possibly studied more because of the others' influence, they felt their experience in the new course somehow had proved once more that the whole is often more than the sum of the parts. It was believed, furthermore, that the influence of such experimental team work on future teaching in a one-instructor situation might well merit further study.

Though a need to study the changes in learners over a longer time had been anticipated, there seemed no reasonable way to extend the study. Persisting, however, is the belief that the true test of changes brought about in a preparation program should come after the teacher has accumulated several years of experience in his own classroom. Since Michigan State University has tentatively planned a follow-up program of graduates in English in several years, further evidence concerning the attitudes of Project participants may become available. It will be interesting to learn the extent to which they agree with the one who left for Peace Corps teaching without completing student teaching. Upon returning to the campus two years later, she reported that she now thinks Project English is "great" but that she did not think so at the time she was participating in it.

This kind of judgment supports another concern felt by the team soon after the beginning of the study. Control groups consisted of the English majors in the traditional program during the two terms preceding the new course. Experimental groups consisted of those English majors then eligible for the traditional grammar and methods courses. This procedure was no doubt responsible for the fact that the two groups were not significantly different in ability and in previous background. But since some of the control students had not elected a writing course, their preparation in reality covered a shorter time than that provided the experimental group. Though no significant difference resulted according to the various measuring instruments, a possible difference in attitude of some participants became apparent. The few who possibly resented the new two-term course perhaps should have been encouraged to drop it. Perhaps also it might have been wise to administer a personality test to all groups, but the fact that control and experimental groups proved to be alike in so many ways makes it quite likely their reactions on such a test would be similar.

Though the study of experiences encountered in student teaching revealed no significant differences between the control and experimental groups, the variations existing within each group indicate a limitation of the entire study. Some student teachers and their supervising teachers in both groups reported there was little opportunity to teach language and writing in their high school classes. Thus in neither group was there a large number of student teachers really testing thoroughly their preparation for teaching language and writing to adolescents.

A similar limitation was suspected at the beginning of the study when the team met with officials and teachers from participating schools to describe the new course. One sceptical school person pointed to the danger of "federal control" and several feared the outcome of giving adolescents a chance to rate student teachers. Though no pressure was exerted, Project English team members and the Student Teaching Office definitely urged teachers and school systems to participate; and all who agreed to help were urged to work with both control and experimental groups. Only one principal asked that his teachers not participate.

But in spite of all explanations there probably were some other supervising teachers who should not have been encouraged to participate in the study because they lacked interest or the kind of objectivity necessary for research. The attitude of one supervising teacher, for example, is apparent in the following comment written about her student teacher: "Miss_____ has many fine points in her favor, and I feel most of these are of her own making and not because of her MSU background [sic]." Another supervising teacher (who could not know that her control and experimental student teachers had made almost the same scores on the CQT entrance test) wrote of her student teacher who had taken the experimental, unified program: "A comparison with last year's student is difficult because this girl was infinitely more capable to begin with. I'm not at all certain that this resulted from any special college courses; to me it seemed that it is simply the girl herself. Here, to me, is the fallacy in Project English."

As was indicated in the original proposal, no attempt was made to measure by a test possible gains achieved by the high school pupils with whom the student teachers worked. A ten-week period during which language and writing were only two of many concerns is too short to justify the threat such testing might present to many involved in the study--children, student teachers, and supervising teachers. However, the Project team recognized at the conclusion of the study, even more than at the beginning, that changes in the writing of pupils as well as in that of their student teachers are significant tests of any teacher-preparation program. If the follow-up study mentioned earlier could be designed to help teachers obtain evidence of pupils' growth in language and writing, it might add to an evaluation of the experimental, unified course.

One final limitation appeared, in the judgment of the team, to lie in the possible failure of the battery of evaluation instruments to measure adequately understanding of linguistic principles and concepts. The Comprehensive Test seemed, in retrospect, to be a more valid measure of writing ability and attitudes toward teaching than of knowledge about the English language.

Conclusions

The hypothesis that unification of certain aspects of the teacher-preparation program in English at Michigan State University would improve the qualifications of student teachers was not substantiated by this study. However, data pointed to enough possible strengths in the unified approach to support Beveridge's statement:

> Experimentation, like other measures employed in research, is not infallible. Inability to demonstrate a supposition experimentally does not prove that it is incorrect.[1]

The possible strengths appeared to be in the area of teaching rather than in writing. Supervising teachers tended to rate the student teachers who had taken the unified course higher in seven aspects of their teaching and lower in only one. Pupils tended to rate them higher in four aspects and lower in none. In their self-evaluations the student teachers from the experimental group indicated more frequently than did other student teachers a high rating for eight aspects of their teaching and low ratings on only one. However, none of the differences were statistically significant.

The self-evaluations were further supported by comments of the student teachers. Those who had taken the unified course seemed to feel more confident about their ability to use appropriate methods in teaching writing and to evaluate adolescents' writing. In contrast, they tended to lack confidence in their ability to make consistent use of concepts about language and linguistics in the teaching of writing. In discussing their on-campus preparation, 85% of the experimental group listed the unified course as among the most helpful courses; only 3% of the control group included the modern English grammar course in their lists, and 53%, the customary methods course.

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[1] W.I.B. Beveridge, The Art of Scientific Investigation (New York: Vintage Books, n.d.), p. 36.

Implications

This study suggests that the unified approach in preparing teachers of writing and language merits further investigation. When problems in teaching writing and language to adolescents are studied in direct relation to prospective teachers' efforts to improve their own ability to write and their own understanding of the English language, they are more likely to achieve desired results in the actual high school classroom.

Prospective teachers who receive instruction in a separate writing course may apparently write as well as those who take the course with a unified approach. Those having the unified approach, however, seem to feel less confident in their teaching of the English language. Yet contrary evidence concerning their ability to use linguistic principles in the high school classroom points to a need for further investigation. Supervising teachers and pupils indicate that student teachers who studied the unified approach were more likely than other student teachers to make consistent use of concepts and knowledge about language and linguistics in their teaching of writing. It seems reasonable to assume that this consistent use would be a result of not only more effective methods of teaching linguistics but also a better understanding of linguistic principles and their application to writing. But the evidence in this study does not point to either superiority or inferiority of understanding in these areas. Because of the contrary evidence supplied by supervising teachers and pupils, team members re-examined the Comprehensive Test and came to the conclusion it might not be a valid measure of a student's understanding of linguistic principles. Therefore they feel this aspect of the unified approach should be investigated further.

Should such investigation support the evidence provided in this study, another hypothesis would need testing. The lack of confidence in the area of linguistics as exhibited by some who had studied under the unified approach was unexpected and not anticipated in any preliminary hypothesis. Considerable study would be needed to test the possibility that relating linguistics study to problems in writing may contribute to a young teacher's frustration if he finds himself later in a situation where he can make little or unsatisfactory use of the new learning. Probably instruction in this controversial field must be accompanied by a realistic preparation for the situation existing in at least some, if not many, public schools today. In their report on the national survey of high school English programs, observers have written:

> About programs in language, we have little good to say. In no other area do we find such confusion and concern. Too much of what presently passes for language is little more than a haphazard offering of sporadic usage drills determined solely by errors in students' speech or writing, an important aspect of English to be sure, but an approach to language instruction which in itself is so limited in its conception of what needs to be done that it is clearly out of touch with the prevailing attitudes of our scholars.[2]

---

[2] James R. Squire, "National Study of High School English Programs: A School for All Seasons," English Journal. LV (March 1966), 289.

The National study also explains in part another implication of this investigation of the unified approach in teacher preparation. Research in the sensitive area of linguistics probably cannot be reliably carried out in public schools without strictly voluntary co-operation. As in the case of any educational innovation, public relations assume great importance. Scepticism and resistance to new ideas are variables that may be too difficult to control in any wide-spread research related to language study. Probably the first step in testing the potential of certain preparation in linguistics should involve only participants who have sufficient interest to volunteer their help. Only when the possibilities have been tested, can a reliable study be made of ways to overcome the scepticism of those who resist the innovation.

Comments from many of the participants in the study suggest the need for a follow-up investigation of two kinds. The real test of the unified approach in teacher preparation might well come after the participants have become established in the teaching profession and are responsible for the kind of language study carried out in their high school classrooms. Not only would their reactions to their preparation be significant, but also evidence that they might provide concerning the gains made by their pupils could prove to be most definitive.

The experiences of the team of instructors have final implications for those who pursue research of this kind. Team-planning of instruction can be stimulating to all members, but a significant factor in team research is compatability of educational philosophy.

Much of such compatability lies in the opportunity instructors have for co-operative planning of a research design as well as for the co-operative execution of it. Informal evaluations made by Project English instructors during this study suggest finally that important results might be changes which have taken place in their own attitudes. The opportunities which team efforts provide for pooling information, sharing worries, and solving problems co-operatively may bring about professional growth for experienced teachers as well as prospective ones. Tests of the unified approach ought to include some evaluation of the extent to which those who have used it co-operatively are able to use it effectively later, whether they are teaching as individuals or as members of a team.

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APPENDICES

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APPENDIX A

RATING SHEETS

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Michigan State University Project English

RATING I

(To be completed by supervising teacher)

Name of student teacher ____________________

School ____________________ Date __________

Your name ____________________

DIRECTIONS: Your sincere and fair ratings on the following items will help us judge the value of the university courses that student-teachers take before they work in the public schools. In your ratings, compare the student-teacher with other student-teachers you have known in English. (If you have never known one, compare this one with other English teachers.) Your ratings will be confidential, so they will not influence the student-teacher's grade.

Key to Marking: Circle one number for each item according to the numerical scale below. 1 is the low end, and 5 is the high end.

1 - Considerably more inadequate than other student-teachers
2 - Somewhat more inadequate than other student-teachers
3 - About the same as other student-teachers
4 - Considerably better than other student-teachers
5 - Much superior to other student-teachers
IE- Insufficient evidence (A circle of "Insufficient Evidence" should not be considered to have a negative value.)

1. Writes effectively	1	2	3	4	5	IE
2. Understands relationship of language development to adolescents' personal and social characteristics	1	2	3	4	5	IE
3. Makes consistent use of concepts and knowledge about language and linguistics in his teaching of writing	1	2	3	4	5	IE
4. Stimulates favorable attitude toward writing	1	2	3	4	5	IE

5. Plans writing experiences that require activity rather than mere absorption	1 2 3 4 5 IE
6. Takes advantage in writing instruction of activities and interests outside the English classroom	1 2 3 4 5 IE
7. Relates writing instruction to other phases of the English curriculum	1 2 3 4 5 IE
8. Plans a variety of activities to help pupils learn to write	1 2 3 4 5 IE
9. Uses a variety of materials to help pupils learn to write	1 2 3 4 5 IE
10. Uses examples of good writing	1 2 3 4 5 IE
11. Teaches various kinds of writing effectively (Check those applicable and rate)	
____persuasion	1 2 3 4 5 IE
____argumentation	1 2 3 4 5 IE
____narration	1 2 3 4 5 IE
____exposition	1 2 3 4 5 IE
____autobiography	1 2 3 4 5 IE
____journalism	1 2 3 4 5 IE
____research paper	1 2 3 4 5 IE
____letter	1 2 3 4 5 IE
12. Teaches usage effective (e.g. he has wrote)	1 2 3 4 5 IE
13. Teaches grammar effective (e.g. parts of speech, clauses)	1 2 3 4 5 IE
14. Helps pupils use knowledge of grammar to clarify meaning and improve sentence patterns	1 2 3 4 5 IE
15. Teaches punctuation and mechanics effectively	1 2 3 4 5 IE
16. Teaches spelling effectively	1 2 3 4 5 IE

17. Gives both in-class and out-of-class writing assignments 1 2 3 4 5 IE

18. Assigns more short papers than long papers 1 2 3 4 5 IE

19. Makes assignments clear 1 2 3 4 5 IE

20. Provides choice of topics for themes 1 2 3 4 5 IE

21. Helps pupils revise and proofread before they hand in written compositions 1 2 3 4 5 IE

22. Evaluates pupils writing carefully and fairly 1 2 3 4 5 IE

23. Helps pupils meet standards of legibility, neatness and form 1 2 3 4 5 IE

24. Marks only errors which pupil is capable of doing something about 1 2 3 4 5 IE

25. Writes an even-tempered and constructive comment 1 2 3 4 5 IE

26. Provides ways for pupils to obtain reactions from their peers 1 2 3 4 5 IE

27. Arranges for pupils to receive prompt reaction to their writing 1 2 3 4 5 IE

28. Has helpful conferences with pupils about writing 1 2 3 4 5 IE

29. Recognizes improvement of pupils in writing without over-stressing competition 1 2 3 4 5 IE

In the space below write any comment that would be helpful in evaluating the student-teacher's ability to write and to help adolescents learn to write:

Michigan State University Project English

RATING II

(To be completed by pupil)

Name of student teacher ______________________________

School ______________________________ Date ________________

Your name____

DIRECTIONS: Your sincere and fair ratings on the following items will help us judge the value of the university courses that student-teachers take before they work in the public schools. In your ratings, compare the student-teacher with other student-teachers you have known in English. (If you have never known one, compare this one with other English teachers.) Your ratings will be confidential, so they will not influence the student-teacher's grade.

Key to Marking: Circle one number for each item according to the numerical scale below. 1 is the low end, and 5 is the high end.

1 - Considerably more inadequate than other student-teachers
2 - Somewhat more inadequate than other student-teachers
3 - About the same as other student-teachers
4 - Considerably better than other student-teachers
5 - Much superior to other student-teachers
IE - Insufficient evidence (A circle of "Insufficient Evidence" should not be considered to have a negative value.)

1. Relates writing to my abilities and level of understanding	1	2	3	4	5	IE
2. Relates writing in the classroom to my interests and personal background	1	2	3	4	5	IE
3. Plans writing experiences that require personal and class activity	1	2	3	4	5	IE
4. Demonstrates that writing relates to all forms of written and spoken communication such as literature, the newspaper, and public speech	1	2	3	4	5	IE

5. Uses a variety of materials that helps me learn to write such as films, records, literature 1 2 3 4 5 IE

6. Presents models of good writing 1 2 3 4 5 IE

7. Teaches various kinds of writing clearly 1 2 3 4 5 IE

8. Teaches various kinds of writing clearly (Check those applicable and rate)

____persuasion 1 2 3 4 5 IE

____argumentation 1 2 3 4 5 IE

____narration 1 2 3 4 5 IE

____exposition 1 2 3 4 5 IE

____autobiography 1 2 3 4 5 IE

____journalism 1 2 3 4 5 IE

____research paper 1 2 3 4 5 IE

____letter 1 2 3 4 5 IE

9. Teaches usage clearly (e.g. he has wrote) 1 2 3 4 5 IE

10. Teaches grammar clearly (e.g. parts of speech, clauses) 1 2 3 4 5 IE

11. Helps me understand the relationship of grammar to clear writing 1 2 3 4 5 IE

12. Teaches punctuation and mechanics clearly 1 2 3 4 5 IE

13. Teaches spelling clearly 1 2 3 4 5 IE

14. Gives both in-class and out-of-class writing assignments 1 2 3 4 5 IE

15. Assigns more short papers than long papers 1 2 3 4 5 IE

16. Makes assignments clear 1 2 3 4 5 IE

17. Provides choice of topics for themes 1 2 3 4 5 IE

18. Encourages me to revise and proofread before turning in a theme 1 2 3 4 5 IE

19. Marks my writing carefully and fairly 1 2 3 4 5 IE

20. Encourages me to write legibly and neatly 1 2 3 4 5 IE

21. Writes encouraging, helpful, and clear comments on my themes 1 2 3 4 5 IE

22. Provides me with the chance to judge some writing of my classmates 1 2 3 4 5 IE

23. Returns written assignments to me promptly with helpful responses 1 2 3 4 5 IE

24. Works with me individually in the classroom 1 2 3 4 5 IE

25. Establishes a classroom atmosphere which is helpful and cooperative and encourages me to improve my writing 1 2 3 4 5 IE

26. Has made me aware of what is meant by style in writing 1 2 3 4 5 IE

In the space below write any comments that you think would help us understand how you feel about your student teacher's instruction in writing:

Michigan State University Project English

RATING III

(To be completed by student teacher)

Your name ______________________________

School ______________________________ Date ______________

DIRECTIONS: Assume that you are a supervising teacher. Indicate how that teacher should evaluate your work as a student teacher. Your ratings will be seen by only the Project English team, who will treat them as confidential. It is extremely important that you be fair and sincere in your ratings.

Key to Marking: Circle one number for each item according to the numerical scale below. 1 is the low end, and 5 is the high end.

1 - Very inadequate
2 - Somewhat inadequate
3 - Satisfactory
4 - Good
5 - Superior
IE - Insufficient evidence (A circle of "Insufficient Evidence" should not be considered to have a negative value.)

1. Writes effectively 1 2 3 4 5 IE

2. Understands relationship of language development to adolescents' personal and social characteristics 1 2 3 4 5 IE

3. Makes consistent use of concepts and knowledge about language and linguistics in his teaching of writing 1 2 3 4 5 IE

4. Stimulates favorable attitude toward writing 1 2 3 4 5 IE

5. Plans writing experiences that require activity rather than mere absorption 1 2 3 4 5 IE

6.	Takes advantage in writing instruction of activities and interests outside the English classroom	1	2	3	4	5	IE
7.	Relates writing instruction to other phases of the English curriculum	1	2	3	4	5	IE
8.	Plans a variety of activities to help pupils learn to write	1	2	3	4	5	IE
9.	Uses a variety of materials to help pupils learn to write	1	2	3	4	5	IE
10.	Uses examples of good writing	1	2	3	4	5	IE
11.	Teaches various kinds of writing effectively (Check those applicable and rate)						
	____persuasion	1	2	3	4	5	IE
	____argumentation	1	2	3	4	5	IE
	____narration	1	2	3	4	5	IE
	____exposition	1	2	3	4	5	IE
	____autobiography	1	2	3	4	5	IE
	____journalism	1	2	3	4	5	IE
	____research paper	1	2	3	4	5	IE
	____letter	1	2	3	4	5	IE
12.	Teaches usage effectively (e.g. he has wrote)	1	2	3	4	5	IE
13.	Teaches grammar effectively (e.g. parts of speech, clauses)	1	2	3	4	5	IE
14.	Helps pupils use knowledge of grammar to clarify meaning and improve sentence patterns	1	2	3	4	5	IE
15.	Teaches punctuation and mechanics effectively	1	2	3	4	5	IE
16.	Teaches spelling effectively	1	2	3	4	5	IE
17.	Gives both in-class and out-of-class writing assignments	1	2	3	4	5	IE

18. Assigns more short papers than long papers	1 2 3 4 5 IE
19. Makes assignments clear	1 2 3 4 5 IE
20. Provides choice of topics for themes	1 2 3 4 5 IE
21. Helps pupils revise and proofread before they hand in written compositions	1 2 3 4 5 IE
22. Evaluates pupils writing carefully and fairly	1 2 3 4 5 IE
23. Helps pupils meet standards of legibility, neatness and form	1 2 3 4 5 IE
24. Marks only errors which pupil is capable of doing something about	1 2 3 4 5 IE
25. Writes an even-tempered and constructive comment	1 2 3 4 5 IE
26. Provides ways for pupils to obtain reactions from their peers	1 2 3 4 5 IE
27. Arranges for pupils to receive prompt reaction to their writing	1 2 3 4 5 IE
28. Has helpful conferences with pupils about writing	1 2 3 4 5 IE
29. Recognizes improvement of pupils in writing without over-stressing competition	1 2 3 4 5 IE

In the space below write any comment that would be helpful in evaluating the student-teacher's ability to write and to help adolescents learn to write:

Michigan State University Project English

RATING IV

(To be completed by student teacher)

Your name ____

School ___________________________Date ___________________

DIRECTIONS: Your careful answers to the following questions will be part of a nation-wide effort to improve the preparation of student teachers in English. Your answers will be seen only by the member of the Project English team, who will treat them as confidential.

1. Approximately how many hours did you teach lessons related to grammar, language, or usage?

2. Approximately how many hours did you teach lessons related to written composition?

3. What classes did you teach? (Give grade and brief description: example--one 10th grade Am. Lit. plus composition)

4. Approximately how many written compositions did you evaluate or grade?

5. In what ways did you feel best prepared to teach writing?

6. In what ways did you feel most inadequate in your teaching of writing?

7. What aspects of your on-campus work were particularly helpful in preparing you to teach writing?

8. Which of the aspects of you on-campus preparation related to writing or the teaching of it were of little or no help?

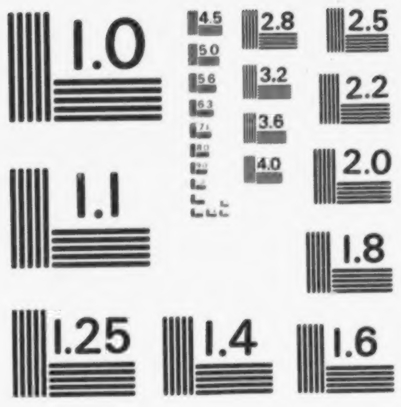
9. What aspects of your student-teaching experience were particularly valuable in helping you learn to teach writing?

10. In what ways did your student-teaching experience disappoint you as a prospective teacher of writing?

11. Describe below your feeling about yourself as a writer and as a teacher of writing:

3 OF 3

ED
016674


1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
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3.6
4.0
4.5
5.0
5.6
6.3

MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963-A

Project English Comprehensive Test

Part I

Purpose of the Test: The underlying purpose of this examination is to give you a chance to apply some of the theories and principles discussed in this course. It is designed to give you the opportunity to be critical and to show evidence of resourceful and imaginative thinking. As far as possible, place yourself in the teaching situation described below. Your response will be evaluated by the evidence you present of clear, logical thinking and by your ability to express these ideas effectively. Your thinking will be judged by your implied understanding of the objectives of teaching English, of adolescents, and of educational psychology.

Read carefully the teaching situation and the instructions given below. Your basic purpose will be to evaluate Mr. Smith's assignment.

Teaching Situation: Mr. Smith is teaching a sophomore class of about 35 pupils. Some of them come from a middle-class professional and white-collar environment; others come from a depressed social area characterized by unemployment, a high divorce rate, a high rate of juvenile delinquency, poor family ties, and inadequate community resources for leisure and education. The class is divided almost equally between these social groups; it is also about equally divided between boys and girls. There are no serious discipline problems, but the attitude of a significant number of students is anti-school, anti-authoritarian or just plain "anti." The range of writing competency is from that of a 5th grade level to college caliber. The mean writing level of the class, however, is about average, or just slightly below.

The class is studying a unit called "Our Language." The primary objective is to create an interest in and an intelligent understanding of the English language as a social institution reflecting the life and character of the people who use it. Mr. Smith has progressed three weeks in the four-week unit, in which he has focused on the following topics: the importance of language, the pitfalls of language, the relationship of English to other languages, the changes in our language through the centuries, and the characteristics of our language today. He and the pupils are now in the process of trying to define "good" English. He asks them to recall Harper Lee's To Kill a Mocking Bird, which they read as part of the previous unit. He reminds them of the little Alabama town and the scene in which the much-loved Negro housekeeper, Calpurnia, takes the two white children to her church. Mr. Smith reads aloud the part when Jem and Jean Louise discover that Calpurnia talks one way with them and another way with her own friends:

> "That Calpurnia led a modest double life never dawned on me. The idea that she had a separate existence outside our household was a novel one, to say nothing of her having a command to two languages."

Mr. Smith also reads Calpurnia's answer when the children ask her why she talks that way when she knows better:

> "It's not necessary to tell all you know. It's not lady-like--in the second place, folks don't like to have somebody around knowin' more than they do. It aggravates 'em. You're not gonna change any of them by talkin' right, they've got to want to learn themselves, and when they don't want to learn there's nothing you can do but keep your mouth shut or talk their language."

Then Mr. Smith gives the following assignment: "Write a paper of approximately 500 words in which you agree or disagree with Calpurnia's belief in the necessity of knowing two languages. When you write the paper, be sure to keep your past errors in mind. The paper will be due at the end of the unit."

Directions: Write an essay in which you discuss the strengths and weaknesses of the assignment Mr. Smith gives to his students. Support your ideas with relevant information about the objectives of teaching English, about adolescents, and about the learning process. Don't hesitate to qualify your answer when you think it is appropriate to do so. Use the paper provided.

Part II

Directions: Mark the attached theme written by one of Mr. Smith's pupils. Use whatever comments, marks, corrections, or grades you would use if you were the teacher.

Part III

Directions: Assume that as a student-teacher you have been asked by your supervising teacher to analyze the ability and needs of

* * * * *

the pupil as revealed in the theme, "Language for Both." This evaluation will enable you to be more explicit than when you graded the theme itself. On the paper provided write the evaluation you would submit to the supervising teacher.

* * * * *

A Language for Both*

In the course of one day I use two languages one for friends and one for teachers and parents. When talking to friends I like to express myself in voice, actions, and words which fit. Words like cool, fine, gear, soft, and splash are just a few of those words. And people like myself dont think I'm some kind of a nut when I speak. They dont critize my words as if they were wrong or something. When talking to people who are older words dont fall just the way I want them to. Also I have to talk slower and plainer or they dont even know what Im talking about. It is neccessary to say words that have specific meanings rather than words that have a lot of meanings. In asking my self which one I like best I would have to definately say the one I use on my friends, because I can say what I want to say the way I want to say it.

Student no. ____________________

Test no. ____________________

---

*This part of the test was printed on a separate page, followine Part III.

APPENDIX C

RATING SHEETS FOR PROJECT ENGLISH COMPREHENSIVE TEST

Page

Part I 133

Part II 135

Part III 139

RATING SHEET FOR PROJECT ENGLISH COMPREHENSIVE TEST - PART I

RATER ________________________________ STUDENT NO. ________________

____Considers objectives of English
____Considers relations of language arts to each other
____Uses good illustration common to all or chooses good contemporary book
____Other ideas deserving credit:
____
____

____Fits unit
____Has potential in terms of pupil differences
____Gives opportunity for application of language concepts to everyday life

Note: If student calls a strength a weakness, check here____(and lower rating accordingly).

STRENGTHS OF ASSIGNMENT 1 2 3 4 5

____No pupil participation, activity, or discussion
____No consideration of individual differences (500 word limit)
____Agree or disagree not appropriate
____Other ideas deserving credit:
____
____

____Lacks specific goals ("Past errors" is negative)
____Not enough explicit focus on important language concepts related to everyday life
____Too late

Note: If student calls a weakness a strength, check here____ (and lower rating accordingly).

WEAKNESSES OF ASSIGNMENT 1 2 3 4 5

____Controlling idea
____Other:
____
____

____Logical development
____Paragraphing
____Transitions
____Proper emphasis without redundancy

ORGANIZATION 1 2 3 4 5

____Clarity
____Other:
____
____

____Sentence structure (variety, maturity, smoothness)
____Word choice
____Tone

STYLE 1 2 3 4 5

____Grammar
Agreement ____
Case ____
Reference ____

________Spelling
________Punctuation (Plus apostrophe)
________Other:
____
____

MECHANICS 1 2 3 4 5

COMMENT:

RATING SHEET FOR PROJECT ENGLISH COMPREHENSIVE TEST - PART II

RATER____________________________________STUDENT NO.______________

Add If Grader Makes Corrections:

____Comma (or colon) after "two languages"
____Comma after "to friends"
____Comma after "older"
____Comment explains error or tells where to read in text
____Comment directs pupil to discover other errors
____Part III essay explains (1-4 points)

____"critize"
____"neccessary"
____"my self"
____"definately"
____"easyer"

____Fragment

____Apostrophes (3 points)
    ____marks 4-6 (2 points)
    ____marks 1-3, no comment (1 point)
    ____marks 0-3 and comments (3 points)
    ____comment explains how to correct or where to read
    ____comment directs pupil to find errors

Subtract If Grader Marks:

____dangling participle
____"slower-and plainer"
____"and" at the beginning of the sentence
____"nut"
____split infinitive
____comma after "also"
____"words which fit"

NOTE: If the student makes a wrong correction, lower rating accordingly ____

Add If Grader Comments or Makes Similar Notations:

____Understands concept of two languages

____Follows controlling idea (good thesis sentence, logical exposition

____Some good examples ("cool," etc.)

____Genuine feeling, personal spirit, etc.

____Adequate organization

____Needs additional examples (words with specific meanings)

____Somewhat misses point of assignment

____Poor word choice (vague expression)

____Needs development of key ideas and/or additional paragraphs (length)

____Adequate sentence structure or variety

NOTE: If the student contradicts accepted principles, lower rating accordingly____

____

GRAND TOTAL OF CHECK MARKS____

Writing of Comment

Uses encouraging tone	1	2	3	4	5
Word choice is appropriate	1	2	3	4	5
Uses acceptable spelling, mechanics, etc. (but complete sentences are not required)	1	2	3	4	5
Suggests next steps	1	2	3	4	5

PROJECT COMPREHENSIVE PART II (Revised)

RATER ______________________________ STUDENT NO. __________

Add if Grader Makes Corrections:

____Comma (or colon) after "two languages"
____Comma after "to friends"
____Comma after "older"
____Comment explains error tells where to read in text
____Comment directs pupil to discover other errors
____Part III essay explains omission (1-4 points)

____"critize"
____"neccessary"
____"my self"
____"definately"
____"easyer"

____Fragment

____Apostrophes (3 points)
    ____marks 4-6 (2 points)
    ____marks 1-3, no comment (1 point)
    ____marks 0-3 and comments (3 points)
    ____comment explains how to correct or where to read
    ____comment directs pupil to find errors

Subtract If Grader Marks:

____dangling participle
____"slower and plainer"
____"and" at the beginning of the sentence
____"nut"
____split infinitive
____comma after "also"
____"words which fit"

NOTE: If the student makes a wrong correction, lower rating accordingly ____

Add If Grader Comments or Makes Similar Notations:

____Understands concept of two languages

____Follows controlling idea (good thesis sentence, logical exposition

____Some good examples ("cool," etc.)

____Genuine feeling, personal spirit, etc.

____Adequate organization

____Needs additional examples (words with specific meanings)

____Somewhat misses point of assignment

____Poor word choice (vague expression)

____Needs development of key ideas and/or additional paragraphs (length)

____Adequate sentence structure or variety

NOTE:— If the student contradicts accepted principles, lower rating accordingly____

GRAND TOTAL OF CHECK MARKS____

Writing of Comment

Uses encouraging tone	1	2	3	4	5
Word choice is appropriate	1	2	3	4	5
Uses acceptable spelling, mechanics, etc. (but complete sentences are not requires)	1	2	3	4	5
Suggests next steps					

RATING SHEET FOR PROJECT ENGLISH COMPREHENSIVE TEST - PART III

RATER________________________________ STUDENT NO.______________

Analysis of Pupil Strength

____Genuine feeling
____Controlling idea and organization
____Some good examples
____Shows potential
____Other

Analysis of Pupil Weakness

____Misses point of assignment
____Needs to develop ideas
____Needs more examples
____Commas
____Spelling
____Apostrophe
____Diction
____Other

NOTE: If the student reverses one of these or makes false assumptions, indicate points deducted____________________________

Possible Causes

____Listening
____Attitude
____Background
____Carelessness
____Poor assignment
____Other

Remedies

____Specific help with mechanics
____Specific help with development of ideas
____Pre-correction
____Revision
____Conference
____Folder
____Other

TOTAL CHECKS________________

Justification of Comments
1 2 3 4 5 0

____Cruciality of error
____Recognizes time factor in growth
____Child's ability to profit now
____Gives pupil chance to discover some errors

Justification of Grade
1 2 3 4 5 0

____Recognizes pupil need
____Recognizes school policy

UNDERSTANDING OF LANGUAGE CONCEPTS Yes____No____No Evidence____

ORGANIZATION	1	2	3	4	5
STYLE OF WRITING	1	2	3	4	5
MECHANICS	1	2	3	4	5

Comments:

APPENDIX D

TABLES

Page

1. Percentages and Means of Ratings by Supervising Teachers of Control and Experimental Groups as Student Teachers 143

2. Percentages and Means of Ratings by Pupils of Control and Experimental Groups as Student Teachers 147

3. Percentages and Means of Self-Ratings by Control and Experimental Groups as Student Teachers 151

TABLE 1

PERCENTAGES AND MEANS OF RATINGS BY SUPERVISING TEACHERS OF CONTROL AND EXPERIMENTAL GROUPS AS STUDENT TEACHERS

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating					Mean Rating	SD
			1	2	3	4	5		
1	13	C		4	45	43	8	3.55	.70
		E	3	3	32	47	14	3.68	.85
2	8	C	2	2	48	41	7	3.50	.75
		E		7	34	39	20	3.71	.87
3	16	C	2	16	55	24	4	3.12	.79
		E		17	25	42	17	3.58	.97
4	4	C	2	2	32	51	14	3.73	.78
		E	5	8	25	43	20	3.65	1.05
5	13	C		6	30	55	9	3.68	.73
		E	3	3	30	46	19	3.76	.89
6	24	C	2	5	39	48	7	3.52	.79
		E	3	3	31	37	26	3.80	.96
7	6	C	2	2	31	55	10	3.71	.75
		E	3	10	23	38	26	3.74	1.04
8	14	C		8	46	36	10	3.48	.78
		E	5	8	30	38	19	3.57	1.07
9	16	C		14	49	33	4	3.27	.76
		E	5	8	34	34	18	3.53	1.06
10	11	C	2	13	34	41	11	3.46	.91
		E	6	14	42	22	17	3.31	1.09
11	69	C		56	50	38	6	3.44	.73
		E	11		22	56	11	3.56	1.10
11	78	C			36	46	18	3.82	.75
		E	7	7	29	43	14	3.50	1.09
11	50	C		3	39	52	6	3.61	.67
		E	5	9	32	32	23	3.59	1.10
11	17	C		4	38	46	12	3.65	.74
		E	3	9	26	50	12	3.59	.92

(continued)

TABLE 1 (continued)

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating 1	2	3	4	5	Mean Rating	SD
11	79	C			40	60		3.60	.52
		E	7	7	36	43	7	3.36	1.01
11	94	C	33			33	33	3.33	2.08
		E	33			67		3.00	1.55
11	89	C			50	50		3.50	.55
		E	25	13	13	50		2.88	1.36
11	81	C		20	40	40		3.20	.79
		E	17	8	33	25	17	3.17	1.34
12	16	C	2	8	44	36	10	3.44	.85
		E	3	3	29	49	17	3.74	.89
13	38	C	7	21	30	30	12	3.19	1.12
		E	5	9	36	32	18	3.50	1.06
14	22	C	6	16	35	37	6	3.20	1.00
		E		9	56	25	9	3.34	.79
15	20	C		10	44	38	8	3.44	.80
		E	3	3	51	34	9	3.43	.81
16	23	C		9	58	24	9	3.33	.77
		E	6	11	46	23	14	3.29	1.05
17	8	C	2		36	51	11	3.69	.74
		E		5	28	45	23	3.85	.83
18	8	C		2	33	49	16	3.79	.73
		E	3	3	32	45	18	3.74	.89
19	4	C	2	9	41	40	9	3.45	.84
		E	2	15	27	34	22	3.59	1.07
20	10	C	2	2	47	33	16	3.60	.85
		E	3		45	34	18	3.66	.88
21	10	C	4	13	42	29	13	3.35	.99
		E	8	11	39	24	18	3.34	1.15
22	3	C		5	21	45	29	3.98	.85
		E	5	2	19	38	36	3.98	1.05

(continued)

TABLE 1 (continued)

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating 1	2	3	4	5	Mean Rating	SD
23	4	C	2	2	46	37	14	3.59	.81
		E	3	8	35	38	18	3.60	.96
24	11	C	2		46	43	9	3.57	.74
		E	5	5	24	45	21	3.71	1.04
25	4	C		3	19	40	38	4.12	.84
		E	2	2	12	46	37	4.12	.90
26	22	C			39	36	25	3.86	.80
		E	3	11	27	46	14	3.57	.96
27	6	C		4	33	51	13	3.73	.73
		E	5	10	21	41	24	3.69	1.09
28	23	C	2	7	35	42	14	3.58	.91
		E	5	14	11	51	19	3.65	1.11
29	16	C	2	2	34	56	6	3.62	.73
		E	3	3	27	49	19	3.78	.89

Table 2

PERCENTAGES AND MEANS OF RATINGS BY PUPILS OF CONTROL AND EXPERIMENTAL GROUPS AS STUDENT TEACHERS

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating					Mean Rating	SD
			1	2	3	4	5		
1	1	C			44	56		3.56	.50
		E			40	61		3.60	.49
2	1	C		2	70	29		3.27	.49
		E		2	61	37		3.35	.53
3	1	C			24	76		3.76	.43
		E			21	77	2	3.81	.45
4	1	C		3	54	42		3.39	.56
		E			40	61		3.60	.49
5	1	C		5	58	37		3.32	.57
		E			63	35	2	3.40	.57
6	1	C		2	53	46		3.44	.53
		E			58	42		3.42	.50
7	1	C		2	63	36		3.34	.51
		E		5	56	40		3.35	.57
8	4	C		2	46	53		3.51	.54
		E			43	57		3.57	.50
8	3	C			47	52	2	3.55	.54
		E		2	29	69		3.67	.53
8	2	C			34	66		3.66	.48
		E			23	77		3.77	.43
8	2	C			40	59	2	3.62	.52
		E			44	56		3.56	.50
8	8	C		4	43	50	4	3.54	.64
		E			51	46	2	3.51	.55
8	14	C		2	68	28	2	3.30	.54
		E		3	61	36		3.33	.53
8	7	C		2	35	61	2	3.633	.56
		E			41	51	8	3.67	.62

(continued)

TABLE 2 (continued)

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating					Mean Rating	SD
			1	2	3	4	5		
8	14	C		18	37	45		3.27	.75
		E		11	55	34		3.24	.63
9	1	C			31	70		3.69	.46
		E			35	65		3.65	.48
10	1	C			42	58		3.58	.50
		E			40	61		3.60	.49
11	1	C		2	49	49		3.47	.54
		E	2		44	54		3.49	.63
12	1	C		2	54	44		3.42	.53
		E		2	46	51		3.49	.55
13	1	C		3	49	48		3.44	.57
		E		2	49	49		3.47	.55
14	2	C			15	85		3.85	.36
		E			14	86		3.86	.35
15	2	C			46	53	2	3.56	.53
		E			38	62		3.62	.49
16	2	C		3	22	75		3.71	.53
		E		2	12	86		3.83	.44
17	2	C			31	66	3	3.73	.52
		E			33	67		3.67	.48
18	1	C		2	14	85		3.83	.42
		E			14	84	2	3.88	.39
19	1	C			17	80	3	3.86	.43
		E			12	84	5	3.93	.40
20	1	C			54	46		3.46	.50
		E			40	61		3.60	.49
21	1	C			15	81	3	3.88	.42
		E		2	19	74	5	3.81	.55
22	1	C		15	49	36		3.20	.69
		E		16	56	26	2	3.14	.71

(continued)

TABLE 2 (continued)

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating 1	2	3	4	5	Mean Rating	SD
23	1	C			34	64	2	3.68	.51
		E		2	33	65		3.63	.54
24	1	C		7	70	24		3.17	.53
		E		5	79	16		3.12	.45
25	1	C		8	44	48		3.39	.64
		E		7	47	47		3.40	.62
26	1	C			58	42		3.42	.50
		E			58	42		3.42	.50

TABLE 3

PERCENTAGES AND MEANS OF SELF-RATINGS BY CONTROL AND EXPERIMENTAL GROUPS AS STUDENT TEACHERS

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating 1	2	3	4	5	Mean Rating	SD
1	20	C		2	19	61	19	3.96	.67
		E	4		14	72	10	3.86	.74
2	13	C		2	18	66	15	3.93	.63
		E	3	3	23	43	29	3.91	.95
3	32	C		10	57	24	10	3.33	.79
		E		4	76	21		3.17	.47
4	8	C		9	10	52	21	3.84	.85
		E	3		24	54	19	3.86	.82
5	13	C		4	11	53	32	4.13	.76
		E	3	3	14	54	27	4.00	.88
6	25	C		10	23	38	29	3.85	.97
		E		7	27	47	20	3.80	.85
7	13	C		2	22	51	26	4.00	.75
		E		3	20	57	20	3.94	.73
8	17	C		14	31	33	23	3.65	.99
		E		9	44	29	18	3.56	.89
9	19	C		28	35	31	6	3.16	.90
		E		12	58	24	6	3.24	.75
10	17	C		21	21	40	19	3.57	1.03
		E		12	36	36	15	3.55	.90
11	74	C	5	5	33	52	5	3.48	.87
		E		13	38	50		3.38	.74
11	70	C		6	39	39	17	3.67	.84
		E			33	67		3.67	.49
11	59	C			31	54	15	3.85	.67
		E	6		28	56	11	3.67	.91

(continued)

TABLE 3 (continued)

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating 1	2	3	4	5	Mean Rating	SD
11	29	C	2	2	21	61	14	3.81	.79
		E		3	23	58	16	3.87	.72
11	72	C		6	41	41	12	3.59	.80
		E	7		29	50	14	3.64	1.01
11	94	C		17	33	33	17	3.50	1.05
		E		33		33	33	3.67	1.53
11	85	C		14	29	43	14	3.57	.94
		E			50	50		3.50	.58
11	82	C		13	27	47	13	3.60	.91
		E			17	50	33	4.17	.75
12	26	C		6	30	48	16	3.74	.80
		E			41	44	15	3.74	.71
13	33	C	5	14	33	33	16	3.42	1.07
		E			30	52	19	3.89	.70
14	22	C		16	35	37	12	3.45	.91
		E		6	41	41	13	3.59	.80
15	25	C		9	51	28	13	3.45	.83
		E		3	29	52	16	3.81	.75
16	34	C	5	12	36	31	17	3.43	1.06
		E	4	7	41	44	4	3.37	.84
17	16	C		2	15	42	42	4.24	.77
		E		3	19	47	31	4.06	.80
18	16	C			9	44	46	4.37	.65
		E	3		6	48	42	4.27	.84
19	7	C		12	36	37	15	3.56	.90
		E		5	14	60	22	3.97	.76
20	12	C		4	22	49	26	3.96	.79
		E		3	25	47	25	3.94	.79
21	15	C	4	26	17	43	11	3.31	1.10
		E	3	18	24	44	12	3.44	1.02

(continued)

TABLE 3 (continued)

Item Number	Insuf. Evidence	Group	Per Cent Receiving Rating					Mean Rating	SD
			1	2	3	4	5		
22	7	C		3	14	42	41	4.20	.80
		E	3		3	51	43	4.32	.78
23	11	C		5	37	42	16	3.68	.81
		E		9	26	46	20	3.77	.88
24	12	C		4	22	57	17	3.88	.73
		E		3	15	58	24	4.03	.73
25	8	C			14	41	45	4.31	.71
		E	3	3	8	43	43	4.22	.92
26	24	C	2	26	24	38	10	3.28	1.03
		E	4	7	21	48	21	3.76	.99
27	14	C		22	22	40	16	3.51	1.02
		E		9	24	44	24	3.82	.90
28	35	C	2	17	37	27	17	3.39	1.05
		E		7	33	37	22	3.74	.90
29	19	C		6	23	48	23	3.88	.83
		E		3	6	72	19	4.06	.62

APPENDIX E

PROJECT ENGLISH OBJECTIVES

PROJECT ENGLISH OBJECTIVES

January 21, 1964

Basic Objective: To help our English majors become secondary school teachers of written composition who understand the nature of language and the relation of writing to it, who write well, and who have the ability to teach adolescents to write well.

1. The effective secondary school teacher of written composition understands the nature of language and the relation of writing to it.

    A. He understands certain concepts about language and its vital role in society.

        1. Language is symbolic, organic, and arbitrary.
        2. The basic purpose of language is to communicate.
        3. The inevitable changes in language are not necessarily either advantageous or detrimental to effective communication.
        4. A person's language does not determine his human worth.
        5. Appropriateness to situation and social level is the standard of good language usage.
        6. Speech is the primary stuff of language.
        7. A cultural value is inherent in a study of one's own language.

    B. He knows something of the historical development and present character of the English language.

        1. He understands something of historical changes in English sounds, inflections, syntax, and vocabulary.
        2. He is familiar with various systems for describing current English structure:

            correct grammar,
            traditional analytical grammar,
            sturctural grammar, and
            transformational grammar.

3. He understands the formation of present-day English speech sounds, knows a phonemic alphabet, and is able to transcribe at least individual words and short sentences.

C. He knows something of the relation of writing to language.

1. Writing is an attempt to record language, and its idiosyncracies and distinctions are partially determined by this relation.

   a. The grammar of writing is less variable than that of speech.
   b. Sentences in writing are frequently longer than in speech.
   c. Writing is characterized by a more exact choice of words than is speech.

2. The replacement of oral-aural symbols by visual symbols is not always complete or exact.

   a. Spelling does not always effectively represent the sounds of words.
   b. Punctuation reflects intonation in part and mere convention in part.

3. Because writing is more permanent, it requires awareness of a physically absent audience and the possibility of re-examination.

D. Style is an individual matter which takes into account qualities of words, phrases, idioms, sentences, and arrangements of material.

II. The effective teacher understands the writing process and writes well.

A, He has several basic concepts about writing.

1. Writing serves the vital social purpose of communication.

   a. The purpose of the communication and the audience addressed determine the type of writing employed:

      persuasion,
      argumentation,
      narration,
      exposition,
      autobiography,
      journalism,
      letters, and
      research papers.

        - b. In a democracy, skill in writing helps secure equality of opportunity.
        - c. Writing skill helps the individual become a more effective participant in the democratic process.

    - 2. Writing has a personal value beyond that of communication.

        - a. It provides self-understanding and enjoyment through expression of thoughts and feelings.
        - b. It brings satisfaction through communication with others.
        - c. It stimulates and clarifies thinking.
        - d. It heightens powers of observation.
        - e. It increases sensitivity to artistic experience.
        - f. It provides an opportunity to experience the creative process directly.

    - 3. Writing is an organic process.

        - a. An effective piece of writing is governed by a controlling idea.
        - b. All aspects of effective writing contribute to this controlling idea.

- B. His own writing is not only unified and coherent but also responsible, appropriate to the situation, and stylistically effective.

    - 1. He recognizes the need to qualify opinions, facts, etc.
    - 2. He recognizes the need to support generalizations with specific examples.
    - 3. He uses knowledge of grammar to clarify meaning and improve sentence patterns.

III. The good secondary school teacher of written composition has the ability to help adolescents learn to write well.

- A. He helps them learn appropriate concepts about language and writing.
- B. He helps them develop appropriate skills in writing.
- C. His understanding of adolescents determines his teaching of writing.

    - 1. They need self-esteem and approval of peer-group, of family, and of friends.
    - 2. They need to accept their size, shape, and sex.
    - 3. They need to think about mature problems, including relationships among persons, sexes, economic classes, races, political parties, nations, and periods of history.

4. They desire to learn about ideals and values, and need the opportunity to make choices, to set goals, to plan, and to evaluate.
5. They desire freedom, security, adult approval; they mask their feeling of insecurity and shyness with apparent indifference and conspicuous behavior.
6. They desire satisfying vocational experience, need vocational guidance, and have the willingness to master necessary language skills related to expressions of opinions, reports, and letters.
7. They desire to understand and express themselves.
8. They delight in expressing opinions, often in a critical way.
9. They desire fun.
10. They need an outlet for humor, sympathy, and anger.

D. He understands the nature of language development in children.

1. Language development is closely related to the adolescents' personal and social characteristics.
2. Language development is closely related to social class factors.
3. Girls tend to be superior to boys in tests emphasizing language and verbal ability.

E. He provides for variation in language goals, activities, and materials to care for differences in language development, physical co-ordination, emotional and intellectual maturity, attention span, and ability to learn.

F. He demonstrates understanding of the learning process.

1. He plans learning experiences that require activity rather than mere absorption.

    a. He realizes that learning to write requires practice in writing and that most adolescents need to write short papers frequently rather than long papers occasionally.
    b. He realizes that discovery is important in learning.
    c. He encourages acquisitive learning rather than memorization.
    d. He realizes that writing can never be improved solely through motivation and enthusiasm; it is hard work.
    e. He realizes the importance of individual instruction as in a conference.

2. He realizes the importance of self-esteem and the approval of others.

  - a. He helps pupils set reasonable goals and select ways of reaching them.
  - b. He provides opportunities for recognition of improvement but stresses competition with self rather than with others.

- 3. He helps students realize a sense of purpose in their writing.

  - a. He relates writing instruction to the rest of the English curriculum, to other subjects and activities, and to pupil concerns beyond the school.
  - b. He provides opportunities for writing to serve as · real communication: bulletin boards, school publications, letters, local newspaper, and exchanges with other classes.
  - c. He realizes the importance of sequence in writing instruction based on maturity of pupils and plans for progression in attainment of specific skills of composition.
  - d. He recognizes the value of reading as a guide and stimulus for better writing.
  - e. He uses, when appropriate, examples of good writing.
  - f. He emphasizes writing as a creative, personal developmental process--not as a requirement to get along with the teacher or as a punishment.

- 4. He makes assignments carefully.

  - a. He and the pupils have a purpose in mind.
  - b. He sets the ground-work through discussion, clear directions, use of audio-visual material, etc.
  - c. He provides, whenever appropriate, a wide choice of topics that appeal to students' own experiences or to ideas that interest them.

- 5. He realizes the importance of efficiency in caring for such routine matters as the distributing and collecting of papers, the planning of conferences, and the scheduling of activities.

G. He provides reliable evaluation of pupils' progress.

- 1. He realizes the importance to the individual and to society of reliable evaluation.
- 2. He bases evaluation on both in-class and out-of-class writing.
- 3. He plans pre-correction procedures that insure proofreading before compositions are read by others.

   - a. He focuses on a few problems at a time.
   - b. He helps pupils develop and meet standards of legibility, neatness, and manuscript form.
   - c. He helps pupils learn self-evaluation.

4. He realizes that the sooner the learner gets a reaction to his work the better.

   - a. He provides different ways for pupils to obtain reactions from different readers.
   - b. He evaluates with care.

     - (1) He can recognize evidence of excellence in all types of writing, and he gives credit where credit is due.
     - (2) He marks only those errors which the pupil is capable of doing something about.
     - (3) He writes an unemotional comment that shows what is good, notes inadequacies, and indicates next steps.
     - (4) He allows for personal preferences and taste.

5. He and the pupils frequently review evidences of progress.

H. He evaluates his own writing and methods of teaching.

APPENDIX F

PROJECT ENGLISH UNIT OUTLINE

PROJECT ENGLISH UNIT OUTLINE

I. ROLE OF LANGUAGE IN SOCIETY

Lectures

Nature of language and its role in society

Exercises

Language is arbitrary, human, purposive, social, etc.
Language is inconsistent and arbitrary
Language varies from individual to individual
Language varies geographically
Language varies between social classes

Discussion

Applying exercises to classroom
Applying exercises to individual experiences
Concepts developed through exercises

Reading

Gleason, "Language"
Loban, "Language as Dynamic Process"

Writing

Research paper on language

Observation

Film on language

Test

II. ROLE OF WRITING AND ITS RELATION TO LANGUAGE

Lectures

Writing in context of 20th century America Purpose and value of writing

Reading

Loban, "Logical Thinking"
Whitehall, "Writing and Speech"
Guth, "Meaning"

Writing

Application of theories given in lectures to student's own experience

Discussion

Of controversial ideas presented in lectures

Planning

Class standards for written work and for revision
Procedures for pre-correcting and proofreading
Class minutes

III. LANGUAGE DEVELOPMENT OF ADOLESCENTS

Lectures

Language development of adolescents and adolescent problems in writing
Nature of writing problems in the high school classroom

Writing

Introductory paper based on a vivid memory of a high school experience related to writing

IV. DEVELOPMENT OF THE ENGLISH LANGUAGE

Reading

A. History

Schlauch, "Family Relationships Among Languages"
Hook and Mathews, "Changes in the English Language"
Baugh, "The Enrichment of the Language During the Renaissance"
Marckwardt, "Language of the Colonists"

B. Semantics

Whitehall, "The Development of the English Dictionary"
Mathews, "Meanings and Etymologies"
Mathews, "Dictionaries Contain Surprises"
Roberston and Cassidy, "Changing Meanings and Values of Words"
Mencken, "Euphimisms"
Schlauch, "Semantic Rejuvenation"
Johnson, "Preface to the Dictionary" (1755)
MacDonald, "The String Untuned"
Sledd, "The Lexicographer's Uneasy Chair"
Evans, "But What's A Dictionary For?"

Discussion

Of Readings - based on study guide

Writing

Research paper
Paragraphs in response to study guide questions

Reports

Different dictionaries (Dictionary of American Slang, etc.)
Comparison of abridged and unabridged dictionaries

Observation

Film on history of language

Tests

V. ENGLISH USAGE

Reading

Pooley, "Historical Backgrounds of English Usage"
Hartung, "Doctrines of English Usage"
Hall, "Analogy"
Fries, "Usage Levels and Dialect Distribution"
Kenyon, "Cultural Levels and Functional Varieties of English"
Malstrom, "Ain't Again"
Malstrom, "Kind of and Its Congeners"
Pooley, "Dare Schools Set a Standard in English Usage?"
Fowler, "Unattached Participles"
Fowler, "Out of the Frying Pan"
Veblen, "The Higher Learning"
Lloyd, "Our National Mania for Correctness"
Hubbell, "Multiple Negation"

Discussion

Reading based on study guide questions

Analysis

Usage errors in pupil themes

Tests

VI. LEARNING THE WRITING PROCESS

Lectures

Organic theory of literature and its application to writing
Style

Discussion

Application of the steps of the writing process to the classroom

- Recognizing the purpose of writing as communication
- Collecting the data
- Deciding on form
- Focusing on controlling idea
- Organizing
- Paragraphing
- Word choice
- Style
- Writing sentences
- Using class discussion to introduce writing

Writing

- Autobiography--keeping a reaction journal
- Letters
- Persuasive and argumentative papers
- Narrative
- Journalism
- Expository
- Research
- Book reports

Committee Reports

A. Characteristics of each form of writing
B. Specific value of each form and application to the classroom

Analysis

Student themes focusing on individual steps of the writing process

Exercises (based on student themes)

Sentences
Paragraphing
Word choice
Style--writing same paragraph or essay in different styles

Reading

Guth, "Rhetoric"
Potter, "The Sentence"
Orwell, "Politics and the English Language"
Moore, "American Prose Today

VII. HELPING ADOLESCENTS LEARN THE WRITING PROCESS

Writing

Case study of local pupil
Constructing a unit that emphasizes writing
Report on interview with adolescent about writing
Report on interview with high school English teacher in home town

Committee Planning and Reporting

Evaluating high school composition and language textbooks and workbooks
Evaluating innovations such as programmed instruction and use of lay readers
Making an annotated bibliography of helpful articles, journals, resources, etc.
Panel discussion by high school English teachers
Preparing class publications, handbook, newspaper, or magazine
Making bulletin board displays
Observing ATL and English instructor followed by group discussion

Reading

Guth, "A Preliminary View"
Loban, "Written Expression"
Loban, "Grammar and Usage"
Guth, "Handling Written Work"
Loban, "Spelling and Handwriting"

Discussion

Planning a writing program
Making assignments
Testing

Observation

Use of audio-visual aids such as opaque projector and overhead projector
Demonstrations of teaching

Evaluating Writing

Lecture on the subjective in evaluation
Lecture on psychology of grading a theme
Grading pupil themes singly at regular intervals
Analysis of classmates' themes
Self-evaluation
Grading complete set of pupil themes

Tutoring Local Pupils (good or poor)

VIII. STRUCTURE OF ENGLISH

Lectures

Fries' devices that signal structural meaning
Traditional grammar
Structural grammar
Transformational grammar
Phonetics vs. Phonemics
Sound change
Alphabet and spelling
Parts of speech - big groups
Parts of speech - little groups

Reading

Guth, "Grammar"
Roberts, "Phonemes"
Roberts, "Intonation"
Whorf, "Linguistics as an Exact Science"
Fries, "A Classification of Grammatical Phenomena"
Brown, "Grammar in a New Key"
Brown, "Grammatical Distribution"
Whitehall, "A System of Punctuation"
Jespersen, "Spelling"
Hall, Jr., "Our English Spelling System"

Exercises

- Structure of English
- Sound change
- Alphabet and spelling
- Phonetics vs. phonemics
- Parts of speech--big and little groups

Analysis

- Spelling errors on pupil themes
- Grammatical errors in pupil themes
- Punctuation errors in pupil themes

Test

Discussion

- Of lectures and reading